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1975



OLDE TIME



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# NEEDLEWORK PATTERNS AND DESIGNS

EXQUISITE DESIGNS AND PATTERNS OUT OF THE GLORIOUS PAST!

PEASANT  
PATSY DOLL  
(COVER FEATRE)

KATE GREENAWAY  
DESIGNS

LAMP SHADES  
TO MAKE

MODERN SHAWL  
FROM  
AN OLD DESIGN

TRAPUNTO QUILTING

MARY CARD  
CENTERPIECE

TENERIFFE LACE

CHINA PAINTING





# OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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From the beginning, our goal has been to establish a publication which would reflect the needs and interests of our readers - the kind of magazine in which you would want to participate actively. We agree with the lady from Pennsylvania who wrote, "It's not what you know, but what you pass on to others, that is important." Fashions in needlework may have their periods of popularity and periods of decline, but we are convinced that some of the very beautiful old needle arts are worthy of preservation even though they may not be currently popular. Your letters indicate that you, too, have this feeling for the past, and many of you have shown great generosity in sharing treasured old patterns.

Admittedly, the gap between an earlier, unhurried time, and our frantic modern age is a difficult one to bridge. Younger readers especially, even though they may sense the value and appreciate the beauty of the painstaking work of generations past, may be at a loss as to how these lovely old designs can be incorporated into their present way of life. We are especially pleased, then, when someone like Mrs. Ray Vierheller leads the way by showing us a very practical and interesting way to adapt an old design to our present lifestyle. We have printed her letter on page 6, along with another pattern which she was good enough to contribute with suggestions for its use.

We trust you'll gain inspiration from Mrs. Vierheller's ideas, and use them as a beginning point for your own creative expression. Then, in order that this magazine may succeed in its purpose, we hope you'll write and tell us what you've done. Sincerely your editor,





Sharing paint can save time and money. Here a tile is used for the paint. The paint is mixed before beginning each time and is removed with gum turpentine. In the background are jars of oil. Supplies can be carried in a regular shoe box.

# *China Painting*

## *A Satisfying Pastime*

China painting is an ancient art and can be traced back to 900 B.C. with the Japanese painting on porcelain. It became popular in the

Western world during the 1700's when England copied the Japanese porcelain painting on their own bone china. The finished product was

given to emperors and kings and queens as gifts. Tea was drunk from cups without handles and the beautiful designs were in ready view of





**Metal pallet keeps the paint from drying out. When using this type of pallet, the paint can be kept from one sitting to another, rather than having to mix it each time. In the foreground is the pallet knife.**

the rulers. The United States sent for supplies from China and thus we can see the term "china painting" originated.

The term itself means painting on blank white china. It is also possible to paint on ceramic tile, but using the strict definition, we will limit ourselves to the former.

To begin, all materials needed should be purchased from local arts and crafts stores. If these are not available in your own town, a written letter or call to the nearest metropolitan area should be able to produce the desired materials.

The following are the essentials in china painting. First, you need to buy powdered paint. This comes in various colors, including light and dark greens, blues, reds, browns, yellows, etc.. The prices ranges from 30 cents to 90 cents for a small vial. Lavender is one of the more expensive shades as it contains particles of gold. The price of lavender is around 90 cents.

A small vial of oil (approximately two ounces) is needed to mix with the powdered paint. It averages 55 cents. To apply the paint to the china

you must use a brush. These are generally of the French sable type and can also be obtained at a china

painting outlet. Brushes range from a No.2 to a No.15. The smallest brush is called a liner. The No.2 through the No.15 are referred to as square shaders. The smaller the number, the smaller the brush and the less expensive. These are priced from \$1.50 to around \$6.00. The No.6 brush is commonly used and costs around \$2.00.

A special pallet, made of metal with a glass located on the inside, is desired because it keeps the paint from drying out. This is \$6.00. A pallet knife, or oil painting pallet knife, is about 5 inches in length and is needed to help mix the paint and oil. It costs about 75 cents.

A few additional items might be wanted by the china painter. These would include a small type sander, which is used on the finished piece to rub down the rough edges, and some gold to paint on the edges for strictly decorative purposes. Gum turpentine should be used to clean the brushes.

All totaled, a beginner's set will cost between \$15.00 and \$20.00.

The paint can be mixed on a separate tile and then put in the pallet for keeping. If you don't want to buy a pallet, just use the tile to mix the colors one at a time and use the gum turpentine to remove them once you are finished. Put the powder down and add a drop of oil to



**Holding the china in your hand allows you to keep the piece the distance you want it and to keep it steady.**





Pieces that can be painted on include plates, pin boxes, jewelry and little angels. The small easels in the background are to put the piece of jewelry on when painting it if you don't want to hold it yourself.

obtain a toothpaste consistency. Grind this with the pallet knife and the color is ready to go.

Once these materials are assembled, you're almost ready to begin. But first you must acquire the most essential of all items. That is the china itself. The china best suited for this painting comes from Japan and Germany. The United States does not have the large clay deposits to mass produce china, and thus foreign countries must supply us. At present, the china supply is being heavily taxed and, as many other items today, a shortage is appearing. Taxes on china, which once were as low as \$100, now are ranging around \$800. But china is still easily obtained and can be bought at many retail stores selling dishes and china.

The average piece of china to paint on is a plate, six to eight inches in diameter. These are usually salad

and dessert plates. The price is around \$1.45. Cups, light-switch plates, pitchers, large vases and jewelry can also be painted on, with a growing popularity of jewelry painting.

You must also have access to a kiln for firing procedures. If you want to spend the money for an electric kiln it will cost about \$50 for a small one, ranging up to several hundred dollars for the larger ones. However, cities do have places where firings can be done and the going price is 10 cents a firing, according to the size of the piece to be fired. Most pieces are fired twice. A kiln is similar to an oven and you can set up your own racks to place the china on. The pieces are baked inside the kiln and then allowed to cool off. Each firing procedure usually takes three to four hours.

The first step in the actual painting on china is to clean the piece.

Always be sure the china is free of lint as otherwise it will leave a mark when it is fired. The design can either be sketched on the ware with a graphite pencil or it can be traced on. This tracing procedure is done by using carbon paper. The design itself is traced over the carbon, which is directly on the ware. The outline goes onto the china and the painting process follows. When fired, the sketch or outline does not appear.

Next, a very light coat of paint is applied. Make sure you are using the colors desired and be extremely careful not to paint the first coat very dark. This comes at a later stage.

Firing comes next and is timed according to the size of the piece. The heat builds up to a very intense temperature and then cools down so the piece can be handled. For one piece of china, the firing time



remains the same, whether you fire it twice or three times.

The fourth step is to add another coat of paint. This is the time to put the shading in and the deeper tones. Shading is the shadow areas that you wish to appear behind the design in order that the design doesn't appear to be sitting on top of the plate. The deeper tones, which are the darker colors and perhaps the richness of the lighter colors you want, add depth to the design.

The final step is to have the piece fired again. When the entire procedure has been completed if you are not completely satisfied with the results, you can add paint and color. Be sure, though, to fire the plate again. Firing occurs after every coat of paint is applied and allows the paint to bake into the actual china. Without firing, the piece would look dull and the paint could easily wash off.

Always paint one area at a time on the china. Don't stop in the middle of a leaf or in the middle of a flower. Complete each part at one sitting as after the paint dries, it is very hard to go back into it without making it look smudgy. Set aside plenty of time when china painting to obtain a more professional look; not one that looks like the artist had a roast in the oven and always had to stop to check it.

When painting, the piece can either be laid on the table or held in the hand. Especially for small pieces, it would be better to rest the object in your hand in order to keep it the distance you want and to keep it steady.

Some decorators like to achieve the liquid-like "watercolor look" in their work with underglaze. Glycerin is used in this process. It is a clear, thick liquid which can be bought in any drug store and may seem expensive but only a very small amount is needed for decorating projects. It costs \$1.00 for four ounces. Glycerin work must be done rapidly as it dries in about four minutes and is no longer of any use. You should sketch a pencil-plan on the ware as before, pour some glycerin in a bowl and mix your colors. Then dampen the ware by using a wet silk sponge to pat over the surface. This retards the drying

of the glycerin when it is applied. A large watercolor brush is used to coat the surface with the glycerin. Strokes are made over the glycerin, following the pencil outline. A darker color may be added over the glycerin to give the effect of shadowed areas. The plate is allowed to dry and a black rim can be added to the plate to enclose the subject and give it more weight.

Studies can be bought that give step-by-step instructions for designs and the colors to be used. Many will also show a color picture of the piece as it should appear and the location of it on the ware. Sketches show ideas for designs and some go as far as to give the brush strokes. Many of these studies are devised by well-known painters.

The paint is very durable and thus there is no need to worry that it will chip or wash off. However, after many years it can scratch, as evidenced by old pieces of hand-painted china. Always strive for smoothness in your work. Never apply the paint thickly or in globs as then it is easier for it to chip off, being too heavy. Depth can be obtained without piling the paint on.

No artistic talent is needed to china paint. One person engaged in a beginner's course in china painting and remarked that the only thing she had ever painted was her house. If you do possess some artistic flare, it will of course be an asset. Just as many other talents, it requires practice. The more you paint, the better you are.

The popularity of china painting has gone in spurts. Many years ago it was an art pursued by many. Today, according to an art teacher on the West Coast, its popularity is returning. China painting clubs are springing up all over the country. They hold conventions to show their work and to pass on ideas about designs and new techniques.

China painting is done mostly as a hobby or pastime, although some people find themselves selling their pieces. Arts and crafts stores buy hand-painted china and sell them on consignment. Word-of-mouth is usually the means by which people sell their wares. If you do extremely fine work, there is no doubt that people will begin talking about it and

a new market will come to you. Pieces can be given at Christmas, birthdays and any other time simply as a gift. Always be sure to put the date on the back of the piece, in full. Never put " '73," but "1973", as many pieces painted decades ago have only the last two digits. This makes it hard to convince someone that it was painted a hundred years ago, rather than this year.

China painting can be a very rewarding and gratifying experience. Why not take a break, create beauty and live?

Sue Stewart

## PANSY DESIGN FOR CHINA PAINTING

Firing temperature 1377 degrees, 017 cone.

**First firing:** Sketch or trace design on plate with glass marking pencil. Paint in the lightest color of each flower. You may use some darker color to define the shapes as the marking pencil will dissolve in the firing. Paint leaves. Use No. 8 brush for painting. Fire.

**Second firing:** Give flowers a second coat of paint. Re-cover with pale color and accent all flowers (dark to center, fade to outside). Accent the darker portions of the leaves. With brown paint and a No. 1 brush, outline stems, veins, etc. You may do your wash at this time using the lightest color in area you're working in. Fade to outer rim of plate. Fire.

**Third firing:** Deepen shadows and accent where needed. Sign your name and year with a No. 1 brush and brown paint.

**Flower colors used:** Yellow Pansy, yellow (Albert or special), water green, chestnut. For the dark portions use violet or purple brown. Throat is grey green or chartreuse; Blue Pansy, blue violet, Copenhagen blue, lilac. Dark portions are violet and black; Purple Pansy, violet, blue violet, Copenhagen blue. Lilac face, with touch of red grape or purple brown; Leaves, Eve green, moss or light olive green, grey green, special yellow; Buds, blues and violets.

Mrs. J.E. Johnson



# PANSY DESIGN

## FOR

# CHINA PAINTING





## Good Idea!

## A MODERN SHAWL

## FROM AN OLD DESIGN

See doily pattern on page 7



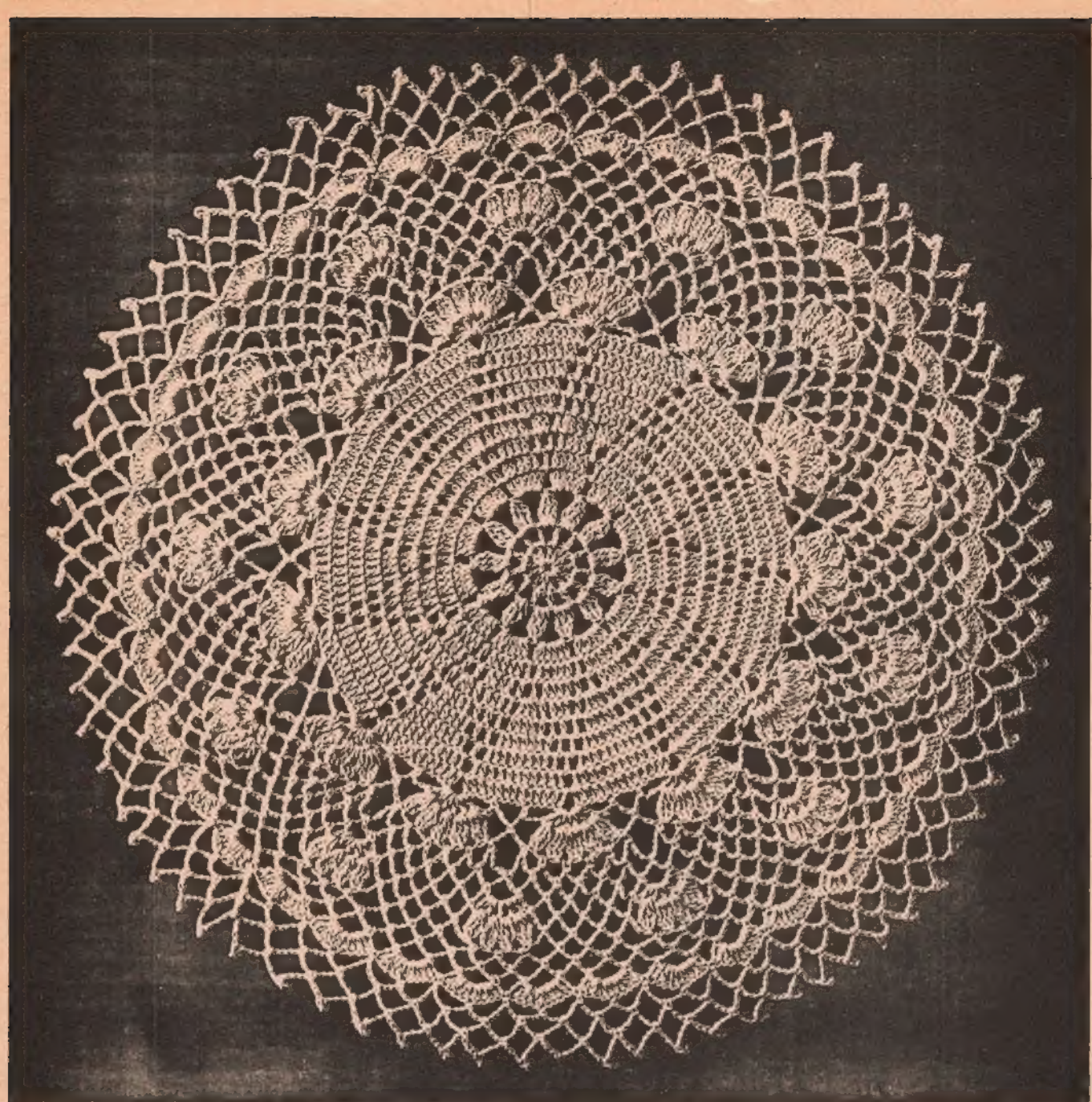
I am sending you a photo of a shawl I made from a filet crochet triangle pattern that you had in your November 1973 issue. The triangle was for a hanky edging or luncheon cloth. But it was so beautiful that I made it into a shawl with white baby pompadour yarn. In fact I am making my third one just like it. Didn't it make a beautiful shawl? The picture just doesn't do it justice. I have also been looking for a pattern for a

round shawl and couldn't find one so I took a doily pattern and made it into a half circle by using half of the pattern and then adding some rows to make it large enough. I made it from sport yarn, I am sending you the doily pattern because it came from a very old book published in 1914. You can see how old it is by the way they spelled doily.

Mrs. Ray Vierheller, Box 51,  
Tuscarawas, Ohio







#### INSTRUCTION FOR D'OYLEY

Ch 6, and join to form a ring.

1st Row: Ch 4, 1 dc in ring, -:- ch 1, 1 dc in ring; -:- repeat from -:- 11 times, ch 1, join.

2nd Row: Ch 5, 1 dc, -:- ch 2, 1 dc; -:- repeat, making 13 squares.

3rd Row: Ch 7, -:- 3 tr, keeping last stitch of each tr on needle until all 3 are made, then drawing thread through all 4 stitches, -:- ch 4, repeat from -:- to -:- to end of row; join.

4th Row: Ch 3, 5 dc, -:- ch 1, 6 dc; -:- repeat until you have 13 groups, ch 1; join.

5th Row: Ch 3, 4 dc over 6 dc of previous row, -:- ch 1, 1 dc, ch 1, 5 dc; -:- repeat to end, ch 1, 1 dc, ch 1; join.

6th Row: Ch 3, 3 dc, -:- ch 1, 1 dc, ch 1, 1 dc, ch 1, 4 dc; -:- repeat to end; join.

7th Row: Ch 3, 2 dc, -:- ch 1, 1 dc, ch 1, 3 dc, ch 1, 1 dc, ch 1, 3 dc; -:- repeat to end; join.

8th, 9th, 10th and 11th Rows: Increase 2 on every downward point, and decrease 1 on every upward point.

12th Row: Has 13 dc, with ch 3 between each group.

13th Row: Group of -:- 6 dc, with 1 ch between each, over 3 ch of previous row, ch 3, 1 sc in 4th dc, ch 5, 1 sc in 9th dc, ch 3; -:- repeat to end; join.

14th Row: Make -:- 5 groups of 3 tr each, as in 3rd row, with 2 ch between, ch 3, catch under 5th ch, ch 3;

-:- repeat to end; join.

15th Row: Chains of 5 all around except between large groups, where you make ch 9.

16th and 17th Rows: Chains of 5.

18th Row: Chains of 5 with a group of 5 dc with 1 ch between each, in every center loop between the large groups of 14th row.

19th Row: Like 14th row, but having only 4 groups of trebles and more chains of 5 between groups.

20th, 21st and 22nd Rows: Chains of 5.

23rd Row: 9 dc under every alternate ch of 5, 1 sc under every other ch of 5.

24th and 25th Rows: Chains of 7.

26th Row: Chains of 7, only make a picot of 4 ch in center of each ch of 7.





# PEASANT PATSY DOLL

(Shown on our cover)

## Materials Required:

¼ yd. light pink or flesh percale for body  
¼ yd. printed cotton (small design) for skirt  
¼ yd. white muslin or batiste for blouse, apron, and petticoat  
Scraps of black velvet or felt for jacket and shoes  
A few inches of narrow ric-rac  
2½ yds. narrow lace or embroidered

## edging

Narrow ribbons in various colors  
3-ply yarn for hair

Cotton or polyester fill for stuffing

**Directions:** Cut all pieces, allowing ½ inch all around for seams. Beginning at the toe, sew front of leg to back of leg up one side. Again beginning at the toe, sew the other side. Turn the legs and stuff firmly. Sew across tops to close. Sew arms

together, turn and stuff. Stitch across tops. Sew the front and back of body together, leaving openings as indicated, for arms and legs. Insert arms and legs into the body, after turning, and stitch very firmly. Fill the body through the neck opening, stuffing firmly. Lay aside and prepare the head.

Embroider or paint the face. Lay the two pieces, right sides together, and stitch around, leaving the neck opening of the body and sew the neck to the body.

For the hair, arrange 15 inch lengths of yarn on a double thickness of newspaper four inches wide. Set the machine with a very short stitch. Stitch through center of the length of yarn, stitching through both the yarn and the paper. Stitch three times. The stitching makes the part in the hair. Remove the paper. On each side, separate the yarn into three equal strands. Three inches from the part braid the yarn, and tie with ribbon bows. Place the hair on the head, and hand stitch down the hair part seam.

To make the petticoat, cut white material 26 inches long and 6½ inches wide. Join the 6½" side together to within two inches of the top. Make a heading at the top for a drawstring. Make a ½ inch hem in the bottom of the skirt, and sew on lace.

For the skirt, cut an 8½ inch strip of 36 inch cotton print. Sew the 8½ inch ends together to within 1½ inches of the top. Gather the top into a 1 inch waistband just big enough to fit snugly around the narrowest part of the doll body. Finish with a snap fastener. Make an inch and a half hem in the bottom of the skirt.

Cut the blouse from white material. Gather the sleeves and baste into arm holes, gather with most of the fullness at the top. Stitch firmly. Then join the underarm and sleeve seam all together. Stitch around the bottom of the blouse without turning a hem. Finish the sleeves and neck with lace or embroidery, with a very narrow rolled hem down the slit in the back. Tie narrow ribbon around the sleeves, just above the lace, and make bows.

Join the shoulders of the jacket, and turn the raw edges under very narrowly, and stitch by hand. Apply the ric-rac by catching the points on one side with tiny stitches. Close the underarm seams. Turn the raw edges under, very narrowly, all



around the jacket. Apply the ric-rac all around.

With black embroidery thread make 3 loops down each side of jacket front, for lacing down with red or white ribbon.

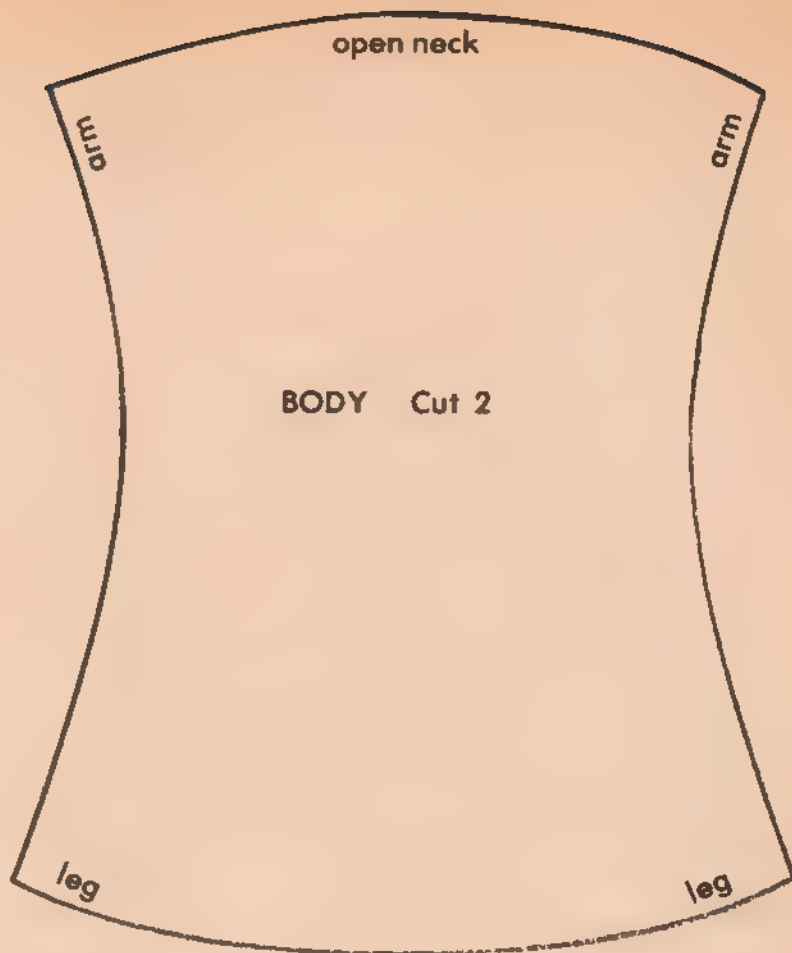
The shoes are made by stitching up the heels and toes, and turning. Then the tops are turned down very narrowly, and blind stitched. After pulling onto the feet, they are blind stitched to the legs. A tiny knot of ribbon finished the toe of each.

The apron is made from a 5½ inch square of white material (organdy may be used for this, if desired). Sew three or more colors of narrow ribbon across the bottom. Sew lace or embroidery around sides and lower edge, gather top slightly and sew narrow ribbon across the top, allowing enough length for tie strings.

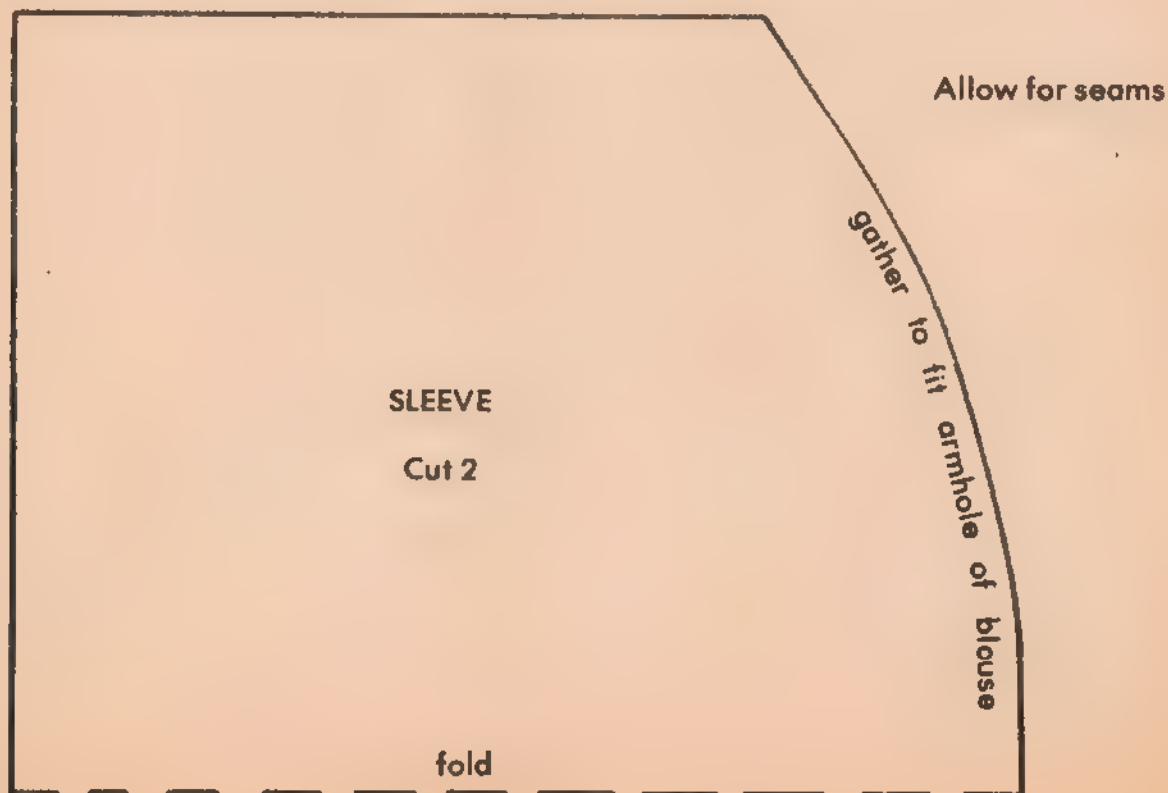
Dress doll with the blouse put on first. This is secured by the tied drawstring of the petticoat which goes on next. Then the skirt is put on, and next the apron. The jacket goes over all.

A strand of tiny beads may be placed around the neck, to hide the neck seam.

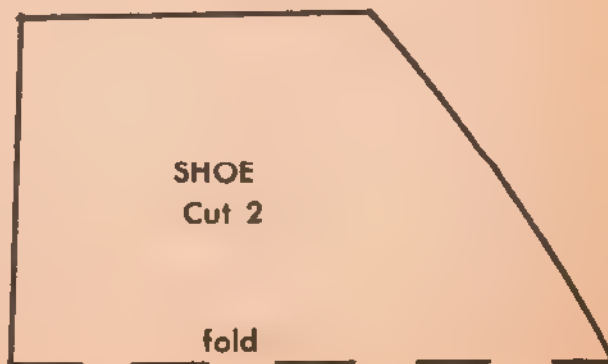
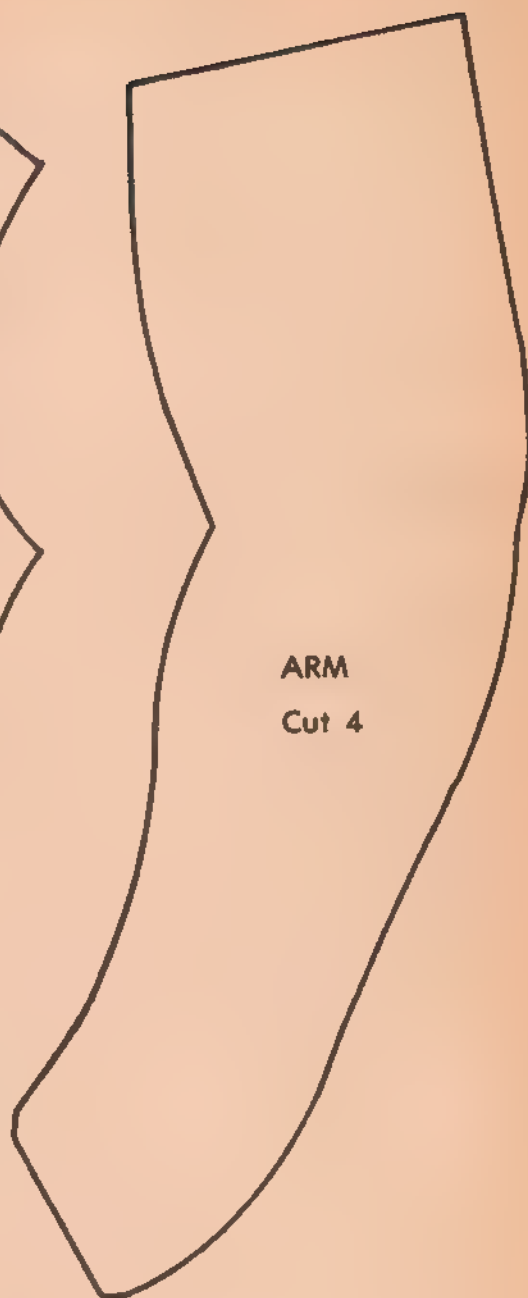
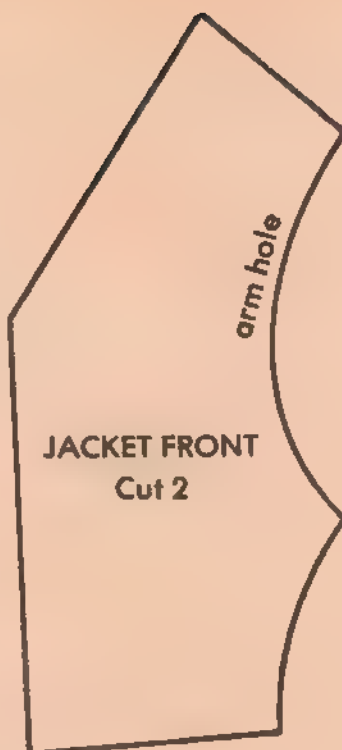
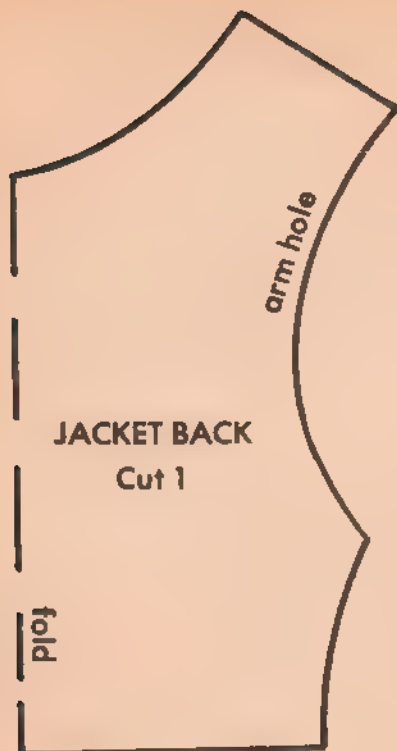
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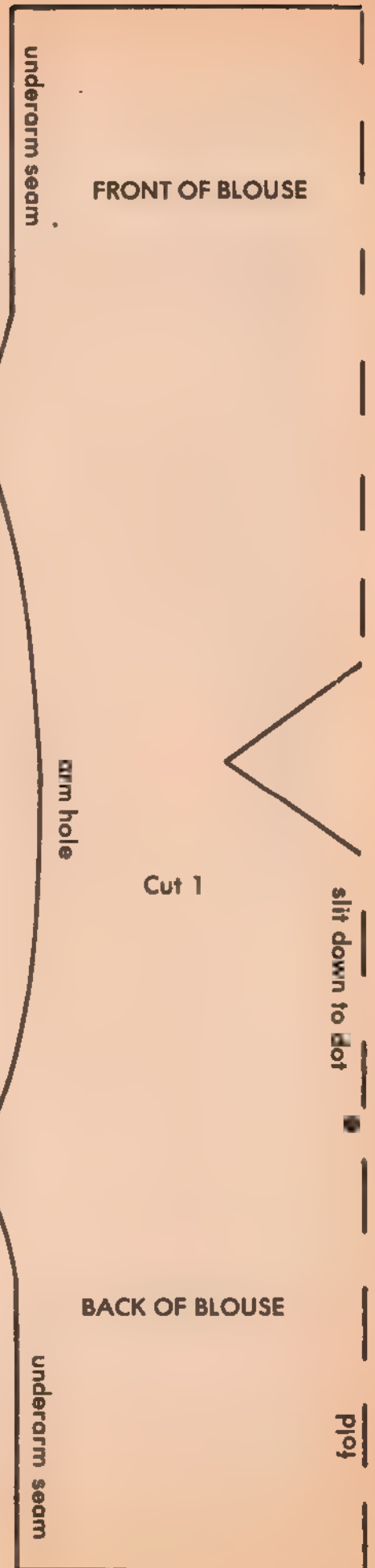
Pattern courtesy of Romina Mawhinney, 417 Alexander St., Greensburg, Pa. 15601













# Popular Crocheted Berets



The Nanette



The Jacqueline

The Tam o' Shanter or , beret takes its name from the flat woolen cap worn by the peasantry of Basque.

Two models are shown, other colors or combinations of color may be used, but the work is done in the same way always. Materials required for a two-toned beret the Nannette, are one ball each of tan and orange brush wool, a No.3 crochet hook and a wire brush. Work in stripe effect, making one inch of each color, five rows to the inch. Chain 2, using the tan wool, and work 6 doubles in 1st stitch.

1. Work 2 dc in each dc, taking both threads to avoid a rib.

2. Dc in dc, 2 dc in next; repeat around.

3. Dc in each of 2 dc, 2 in next; repeat.

4. Dc in each of 3 dc, 2 in next; repeat.

5. Dc in each of 4 dc, 2 in next.

6. Join orange and continue, working dc in each of 5 dc, 2 in next; repeat.

7,8,9,10. Same as 6th row, working 1 more dc between widenings each row. In the 10th row there will be dc in each of 9 dc, 2 in next.

Continue in this way, working a stripe of tan, then one of orange, until the circle or crown measures eight and one half inches across. Now work two inches without increasing. Making the crown twelve and one half inches across, then begin to decrease by missing every 10th double, or taking 9th and 10 together; do this for 5 rows then, still using the tan wool, work 3 rows without decreasing, tightly. Break the wool, running it back through a few rows to secure the end, brush the entire beret with the wire brush and fasten down one side with a fancy pin.

One color is used for the second

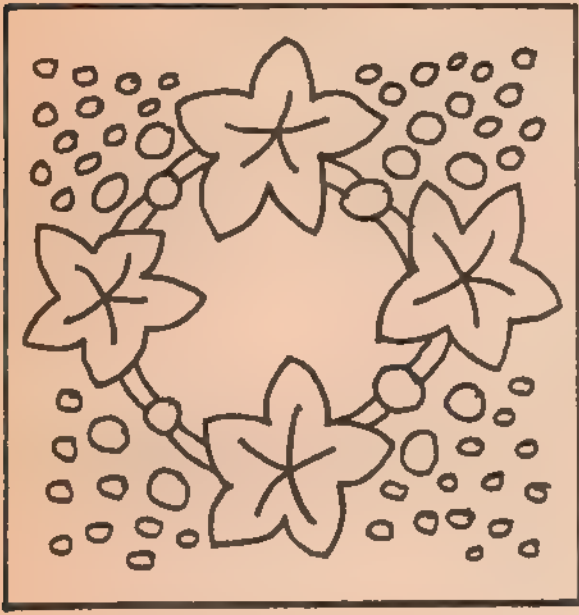
model, the Jacqueline, a rich, soft blue in this instance, although, as suggested, any preferred color may be submitted. Two balls of brush wool will be sufficient, with the No.3 hook and wire brush

The work is done precisely as directed for the first model. Beginning with a chain of 2 stitches make 6 doubles in 1st stitch, then 2 doubles in each double, all around, double in each of 2 doubles, 2 in next, and continue - increasing in the 3d double in following row, then in the 4th, 5th, 6th and so on, until the circle measures eight inches across - or is as large as wanted for the size of cap desired.

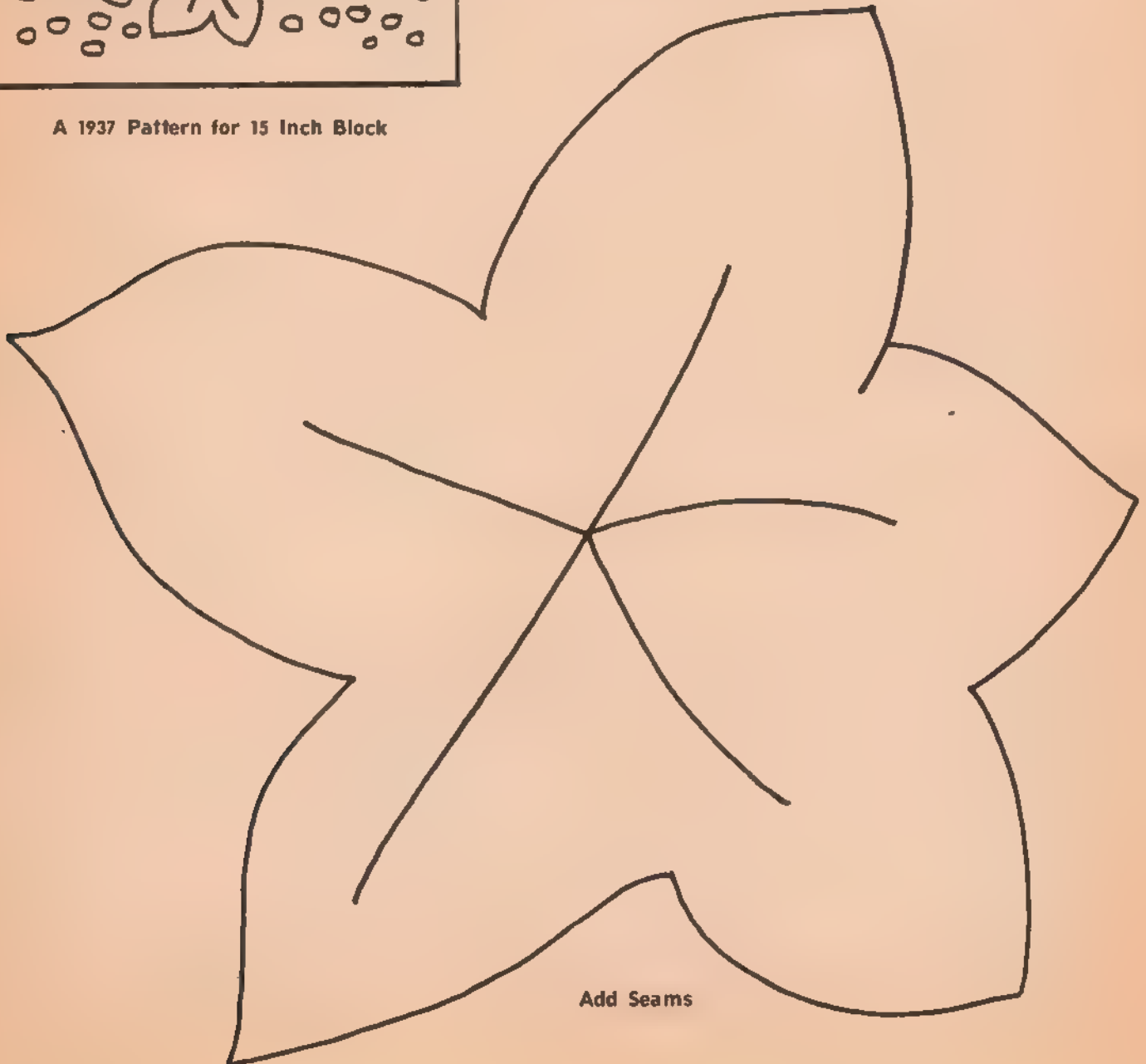
Now do 10 rows or two inches without further increase, decrease in next 4 rows by missing every 10th double, as before, work 2 rows tightly, without decreasing, fasten off and brush the beret with your wire brush.



# Grape Leaf and Grapes



A 1937 Pattern for 15 Inch Block



Add Seams



# A Set for the Baby

By MRS. W. L. BASS



A Pretty Jacket

A dainty outing set for the small ruler of the household consists of jacket, bootees and hood. These pretty and comfortable articles are made of cream-white saxony and white crochet silk, although a little delicate color may be introduced by the silk if preferred. Use a small bone hook. Make a chain of 78 stitches.

1. A double in each of 18 stitches, 2 in next, 1 in each of 40, 2 in next, 1 in each of 18.

2. A double in each of 18 doubles, working in the back loop of stitch to form a rib, 2 in each of next 2, 1 in each of 40, 2 in each of next 2 and 1 in each of 18.

3. A double in each of 18 stitches, 2 in next, 1 in each of 2, 2 in next, 1 in each of 40, 2 in next, 1 in each of 2, 2 in next, and 1 in remaining 18 doubles.

4 to 20. Continue the work same as 3d row, widening by working 2 doubles in the 1st and last of widening doubles in preceding row, with double in double between. This forms the shoulder of the yoke.

21. Double in double to widening, chain 4, a double in next widening, double in double across back to next widening, chain 24, double in next widening and double in double to end of row.

22. --Chain 3 (for 1st treble), miss 1 double, shell of 8 trebles in next, miss 1, a treble in next; repeat from --, making 5 shells across fronts, 6 along the underarm chain and 11 across back. If you want the jacket less full or "frilled", a less number of shells may be made by missing 2 stitches between. Alternate shells with single trebles throughout, ending

ing with a treble in last stitch.

23. Chain 5, a double in single treble; repeat.

24. Chain 3 for a treble, -- shell of 8 trebles under 5 chain, treble in double; repeat, making a treble at end of row.

Repeat last 2 rows until the body of the little jacket is 7 shells deep, or deeper, if wanted, taking care to have them right side out when worked, and the sleeves the same.

For the Sleeve: Work 14 shells in sleeve opening, alternating with single trebles as directed. Make 6 rows of shells in all, in the last 3 rows making 3 chain between doubles instead of 5 chain, to draw in the bottom of sleeve. For the wrist, work 3 doubles under each 3 chain around, and in next row a double in every other double. Now work 5 rows with double in double, taking up back loop of stitch to form the rib, as in the yoke.

Across the neck or along the foundation chain, work a row of trebles,

separated by 2 chain, and missing 2 doubles between; this row is for the ribbon ties. Make a shell of 6 trebles in a space, fasten with a double in next space, repeat across neck, putting a shell in side of corner space, work across yoke with a double in 1st rib, shell in next, and down front of jacket with a shell at end of each row of shells, and a double in the row between. Under each 5 chain around the bottom of jacket make a shell of 6 double trebles, or of trebles well drawn out, with a treble in double between, finish opposite front and edge of yoke like first, ending at corner of neck.

Work entirely around the border with chain loops: Chain 4, miss 2, fasten, repeat. With the silk, chain 3, fasten in loop, chain 3, fasten in double; repeat.

Finish the wrist with shells as described for front of yoke; a shell of 6 trebles in double, -- miss 2 doubles, fasten between next 2, miss 2, shell between next 2; repeat, making 8 shells in all. Edge with the chain loops of wool, then of silk.

For the yoke frill: Fasten in front of yoke, 4th row of doubles up from the 1st row of shells, miss 2 doubles, shell of 7 double trebles between next 2, miss 2, a treble between next 2; repeat, making 33 shells in all. Edge these with the chain loops of wool and silk, run two inch satin ribbon, matching the silk in color, in the spaces around neck, for ties, and the jacket is finished.

Commence the bootee with a chain of 31 stitches, join.

1. Chain 3, a treble in each stitch all around, join.

2. Chain 3, for 1st treble, miss 2, a shell of 7 trebles between following



A Hood to Match the Jacket



Comforts for Little Feet



2, miss 2, a treble between next 2; repeat around, joining to top of 3 chain.

3. Chain 4, fasten in single treble following shell; repeat around.

4. Chain 3, shell under 4 chain, treble in double; repeat.

5. Same as 3d row, with loops of 5 chain.

6. Same as 4th row.

Finish with the chain loops, first of wool, then of silk, as are used to edge the border of jacket.

**For the foot:** 1. Fasten in at back of leg, chain 3 for a treble, -:- chain 1, miss 1, a treble in next; repeat around, joining to top of 3 chain. This forms spaces for cord and tassels, or narrow ribbon, as preferred.

2. A double in each stitch, all around.

3,4,5. A double in each double.

6. A double in each of 20 doubles, turn, a double in each of 8 doubles, turn; work back and forth over the 8 doubles, narrowing at beginning of each row, for 8 rows, and break the wool. This completes the instep.

Fasten in at heel, and work entirely around in double crochet, picking up the stitches at each side of instep, and widening at point by making 2 doubles in a stitch; work another row around, widening at instep and narrowing in middle of

back, then 3 more rows, narrowing at toe and heel. Crochet the bottom of sole together, run in the cord or ribbon, and the bootie is finished.

The hood is begun in center of crown with a chain of 5 stitches, join.

1. Chain 3, 15 trebles in ring, join.

2. Chain 1, a double in treble, 2 in next; repeat around, join.

3. Same as 2d row, widening every 3d stitch, and picking up back loop to form the ridge.

Continue in this way until you have made 9 rows in all, widening sufficiently to keep the work flat. This circle is for the crown.

10. Chain 3, -:- miss 1 double, shell of 8 trebles in next, miss 1, treble in next; repeat from -:- across front, leaving about 3 inches for back of neck, and making 11 shells with alternating trebles, ending also with a treble. It may be necessary to miss more than 1 double between shells and trebles, somewhat depending on the widening of the crown.

11. Chain 5, fasten in treble; repeat across, fastening last 5 chain with a double in top of 3 chain, turn.

12. Chain 3, 8 trebles under 5 chain, treble in double; repeat across, turn. Continue until you have made 5 rows of shells, ending with the row of chain loops; having made the double in the last treble, continue around edge of front and back of neck with a

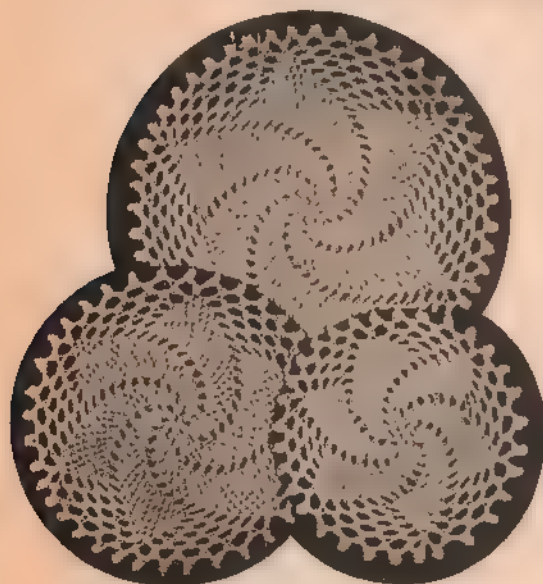
row of doubles.

**For the Border:** Under each 5 chain across the front, work a shell of 8 trebles, well drawn out. Work across this with the chain loops of wool, continuing around the neck, working in the last row of doubles; then finish with the chain loops of silk, across front and around neck. Turn this border back and work in the same chains of 5 across front, putting 4 double trebles (or trebles drawn out long) each side of the shell first made under same chain, with extra trebles, or a double shell at corners of front to turn, and making the same shells around the neck. Finish with the edge of chain loops in wool and silk.

Make little roses of the silk, each with 3 rows of petals, and place one at each corner, one half way up each side of front, and one at top of hood, between the shells which turn back and those which edge the front. Finish with ties of white ribbon, like that used for the jacket.

Make a little rose, of two rows of petals, and fasten to the instep of each bootie, as a pretty finish, and place a similar rose at beginning and end of the yoke frill.

The articles comprising this pretty set may be readily enlarged to any desired size, or made smaller if this is required.



### HOT-DISH MATS HORN-OF-PLenty DESIGN

By Mrs. Ruby Klassen

Crochet thread No.3 is used for these mats, with No.1 steel crochet needle, or a hook that is large enough to carry the threads easily; use thread from three balls at once,

taking care to keep them even. The work is done on what will be the wrong side of the mats, although either side may be placed uppermost, thus making them reversible. Begin at center with a chain of 5 stitches.

1. Ch 4, a dc in ring, (ch 3, dc in ring) 4 times, ch 3, dc in 3d and 4th st of 1st 4 ch.

2. Ch 3, dc in 2d and 3d st of next ch, repeat round, ending with dc in 2d and 3d st of 1st 3 ch of row, and dc in dc, working in back vein or rib of the st.

3. Ch 3, 2 dc on next ch and dc in dc, repeat around, ending with 2 dc on 1st ch of the row, and dc in each of 2 dc following.

4. Ch 3, 2 dc on next ch and dc in each of 2 dc, repeat around, ending with 2 dc on 1st ch and dc in each of 3 dc.

Continue in this way, always working 2 doubles on chain and double in each double to the last, miss that, chain 3 and go on working

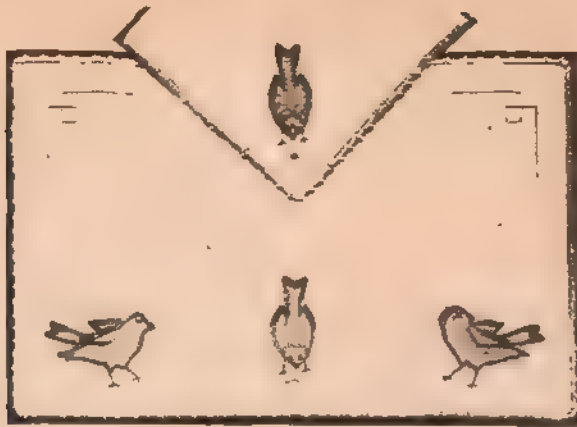
around and around until you have completed 7 rows for the smallest mat, 9 rows for the second size and 11 rows for the largest one. Or the mats may be of any size desired, simply working as directed throughout. Then to diminish the cornucopia, at end of last row of either size, -:- chain 3, a double in 2d stitch of 3 chain, chain 3, miss 1 double, double in each double to last, miss that, and repeat from -:-.

Continue to work in this way, missing 1st and last doubles of cornucopia and working a double in each between, with chain 3, double in 2d of 3 chain, adding 1 more loop of 3 chain each row, and decreasing the 2 doubles, until you have 3 doubles remaining in the cornucopia, and 4 or more loops of 3 chain between, according to size of mat.

**For the Edge:** One double in 2d of 3 doubles, chain 5, fasten back in 4th stitch of chain from hook to make a picot of 3 chain, chain 1, double in loop of 3 chain, and repeat.



# Eating-Sets for the Little Folks



Pert and Saucy, with Wings Aflutter

Many wise mothers have discovered that even if it is a little more trouble and expense to have pretty table-covers for the tiny tots, it pays in the end in more ways than one. Children, as well as grownups enjoy eating with attractive surroundings, and if a child is to be refined and dainty in his habits, in his table manners, away from home, he must have inducements to practise the little refinements of manners at home. And there is no better means to this desirable end than to provide individual eating-sets for the small members of the family.

For the set illustrated, the foundation is butcher-cloth, which is less expensive than linen, but furnishes a very satisfactory substitute in that it is easily laundered and durable, and always looks well. It consists of a place-mat or oblong doily, twelve by eighteen inches in size, eating bib and napkin. It is a wise plan to let the children have their own napkins, and learn their use as early as

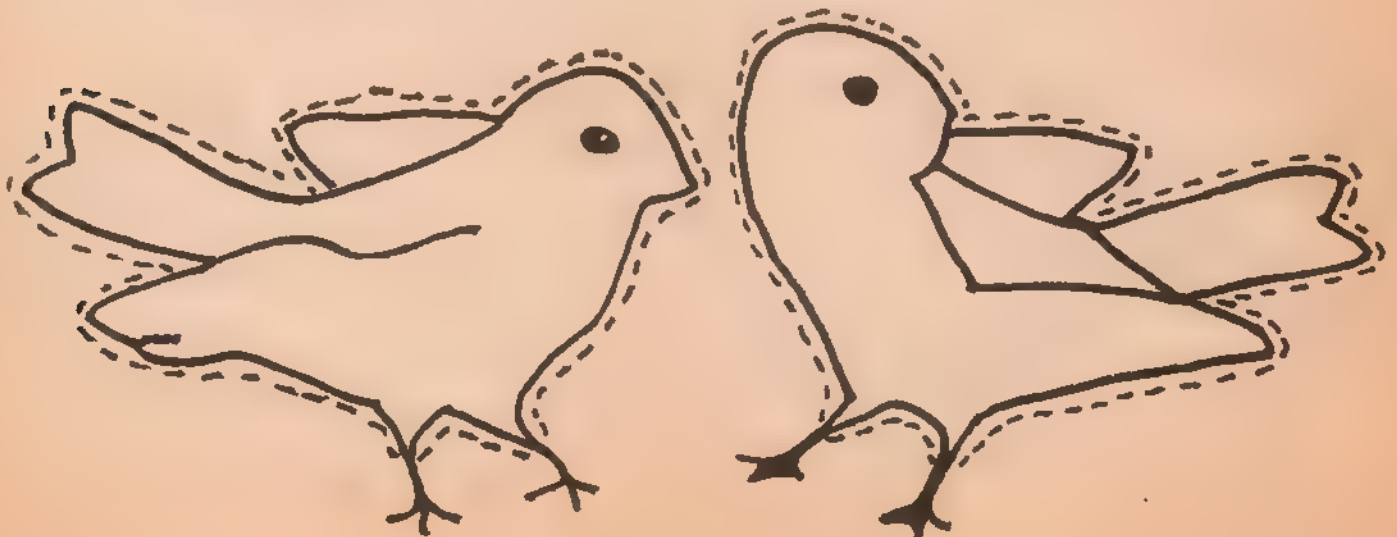
possible.

The set has an applique of birdies, pert and saucy, with wings aflutter; these are of pink cotton crepe, and are buttonholed to the snowy background with pink, gray and black embroidery floss, using two strands of the thread and a fine needle. Pink is used for the under portions of the bodies, and the remainder is done with gray; then the wings, tails and beaks are tipped with an over-buttonholing of black, black dots form the bright little eyes, and the feet are outlined with black, as are the scrolls at the upper corners of the place-mat.

All edges may be machine hem-stitched, and finished with a simple crochet trim. Using No.30 white crochet cotton, fill the little spaces or holes formed by the hemstitching, with doubles; then with pink crochet cotton, No.30, make a double in each of five doubles, chain four, a double in same stitch with last double for a picot; repeat.



The Eating-Bib of the "Bird" Set





# Seaside Supper Cloth

by Mary Card



The originality and artistic value of Mary Card's designs are recognized by all lovers of crochet. The stitches in this type of needlework are few and easily learned, and any woman who is a painstaking needlewoman can, with a good design, produce perfect results.

Worked in No.100 crochet cotton, the lace is nine and one-half inches deep, the linen center measuring about twenty-seven inches, and the completed tea cloth forty-five inches square. As methods of work differ somewhat, however, the border may vary slightly in depth, and so in the length of each side; hence it is well to finish the lace, joining the ends and pressing evenly, after which it is readily adjusted to a linen square of requisite size.

Although very elaborate in appearance, this extremely effective border is easily worked from the chart, and a great deal of enjoyment will be found in following it row by row, as one sees the different motifs take shape and form under one's fingers - the branching coral, shells and seaweed, the starfish, the quaint sea-horse, which is given place of honor, and other interesting symbols of "the vasty deep," together with the border of swimming fish in variant form and size.

No finer wedding-gift could be devised for a friend whose summer home is at the seashore.

Begin with a chain of 269 stitches (A to B).

1. A tr in 14th st from hook, for 1st bar (or open lacet), 1 sp, 13 tr, 1 sp, 7 tr, 54 sp, 7 tr, 12 sp, 4 tr, 1 sp, 1 bar (of ch 5, miss 5, 1 tr), 13 tr, 1 sp. It will be noted that the trebles forming the head of the fish are omitted in this and the following 4 rows, as defined by the dotted line.

2. Ch 10, tr in 1st of 13 tr of preceding row, thus forming the bar

at edge of lace, (4 tr, 1 sp) twice, 1 bar, 10 tr, 3 sp, 4 tr, 58 sp, 4 tr 5 sp, 7 tr, 1 sp, 13 tr, 1 bar.

3. Two bars (ch 8 for 1st bar of a row on straight edge), 1 sp, 4 tr, 1 sp, 7 tr, (2 sp, 4 tr) twice, 59 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 2 bars, 7 tr, 1 bar.

4. Four bars, (4 tr, 1 sp) twice, 10 tr, 59 sp, -:- 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 1 sp, 3 bars.

5. Reverse 4th row to -:-; 52 sp, 16 tr, 3 sp, 19 tr, 4 bars.

6. Ch 10, again widening as in 2d row, and continue following the chart to C-D; then go to row E-F, and work from there back to A-B, this time putting in the head of the fish. Go on to H, the dotted line showing so clearly how the corner is mitered that instructions in detail seem quite unnecessary; simply drop or leave off the spaces indicated by the zigzag line, picking them up again when working the other half of corner. The row shown at G-B is the same as A-B, and is the 1st row of the second side. Continue working as directed, repeating until the four sides are completed, and join last row to first neatly.

Finish the top or inner edge with a row of trebles, all around, followed by a row of spaces; and the lower edge with doubles and picots.

Filet crochet must be worked closely and evenly, so that the finished lace is firm rather than loose. Before beginning, make sure that your work is square. To test it, work a small piece of spaces only - about ten in a row, and ten rows. Then measure each way; if the piece is square, and each mesh also square,

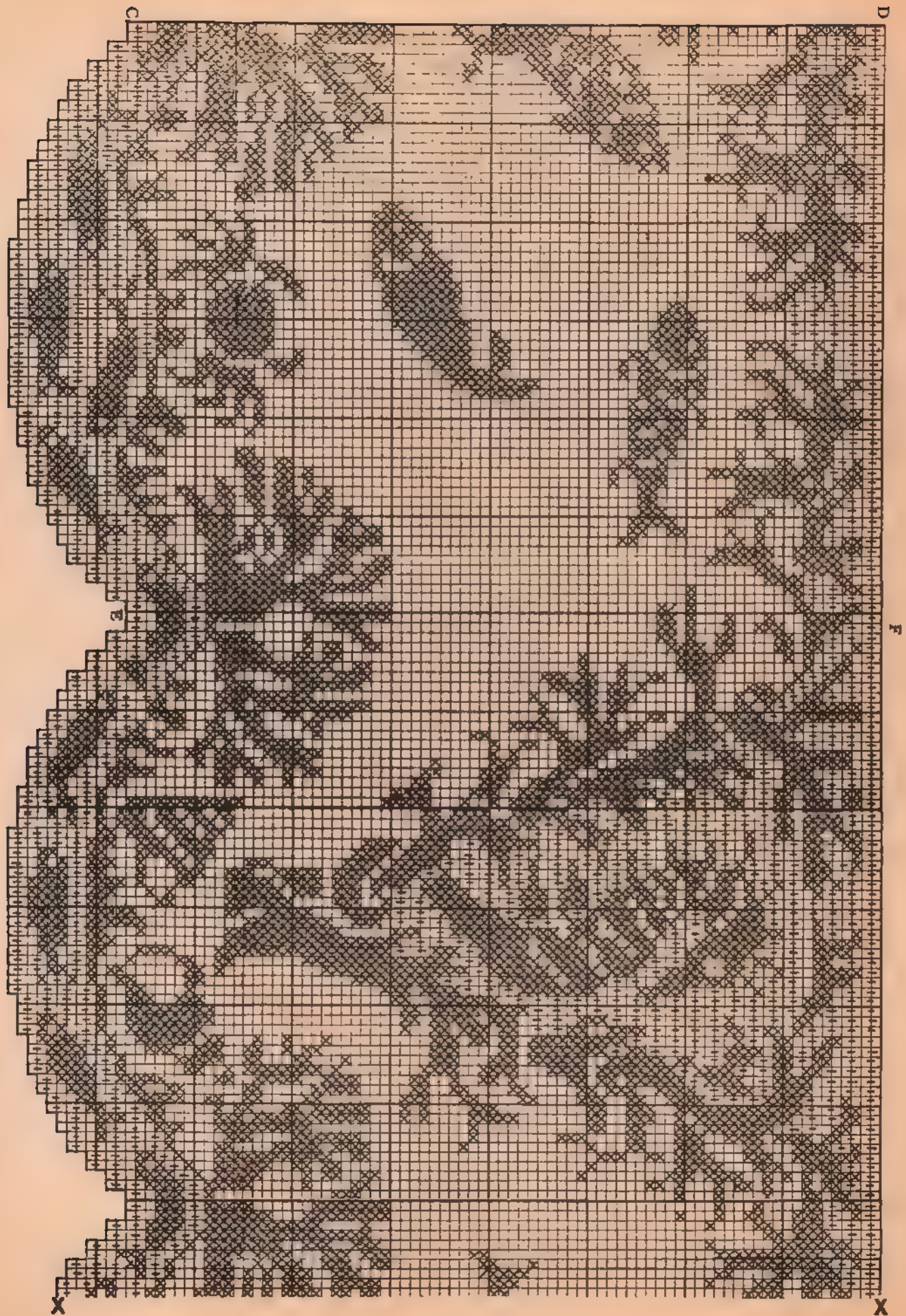
your stitch is right, and the design on your work will be true. But if the width be greater than the length, the chain stitches are too loose. If the length be greater, the trebles are too long, and the needle should be held more obliquely.

Large pieces of the filet are often puckered and uneven when finished. The first pressing is important. Sew your work to a piece of checked toweling - whether it seems to fit or not, simply keep the edges of lace along the lines of the checks. Then stretch and pin down the toweling to an ironing-blanket, place a very damp, but not too wet, cloth over the crochet, and press evenly until dry. The work thereafter will keep its shape.

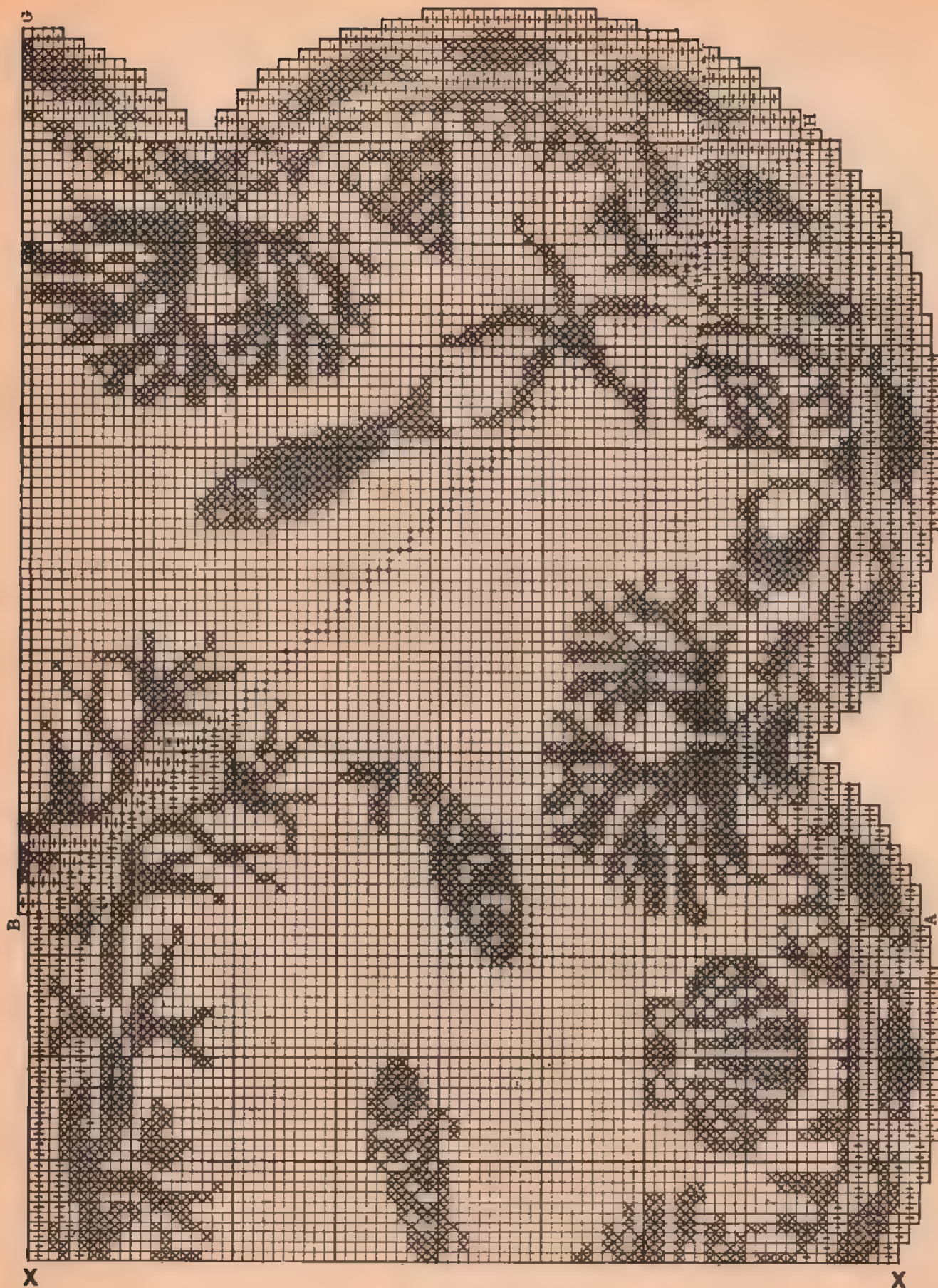
Some readers may like to know how to put in an omitted block without pulling out a whole row of work. Suppose you find a space where a block should be. If in working the following row a block comes over this wrong space, work the omitted or under block at the same time as the one above it, thus: Thread over needle, pass needle through the nearest of the 2 chain of the wrong space, thread over again, pass the needle into the place where the first omitted treble should have been, thread over, draw through, and work off all stitches in twos like a double treble. Repeat for the second pair of trebles, and you have your two blocks. In the same way, you can divide a wrong open lacet into two spaces, two blocks, or a space and a block.

Pattern on following page









join at x's





# Shuttlebutt

## TATTING WITH MYRTLE

Season's Greetings! I expect many of you are addressing Christmas cards. It seems that we must mail them earlier, each year. It will help the postal employees if we mail them early, so let us all comply with their request. Each year I receive a few cards with a little tatting, and these are very special to me. Shall we try to make a few tatted-trimmed ones this year?

The snow-banked world outside is allowing us time for our Christmas preparations, and for completing our last minute handmade gifts. We write our once-a-year letters to put in a few Christmas cards. My list has grown quite large during the last several years, but I look forward to receiving letters from friends who seldom write during the year. These are at the head of my list, and when time runs short my husband helps out by addressing envelopes.

December is a happy month for the youngsters and they are all on their best behavior. We used to think of this time of year as hand-sled time. It was not unusual to see a whole party climb the hill with sleds and bobsleds. After an evening of sledding, it was the custom to gather inside for hot chocolate, popcorn, and a taffy pull.

The snowmobiles have taken the place of the hand-sleds, and we see them in groups of 8 & 10 crossing our highway and traveling the old railroad grade into town. It is not unusual to see quite small children running their own snowmobiles. Two of our nieces ride their snowmobiles

over a steep hill to their second farm, to assist their father with barn chores.

I am sure that the art of tatting is coming back, and who knows but what it will become as popular as crocheting and knitting. Coats & Clark Thread Company is putting out a new tatting book. Our State Grange is sponsoring a contest, and Tatting is included with Crewel Embroidery. I receive more and more newspaper clippings of ladies who are making a career of tatting. The latest is from a lady in Florida who is tatting jewelry.

If you have any problems in tatting, please write to me and include a stamped envelope, and I will do my best to help you out.

Happy Tatting,  
Myrtle M. Hamilton, Ulysses, Pa.  
16940



Bell

### Material:

30 yds. red tatting thread  
Small piece red plastic ribbon  
Tatting shuttle  
No.13 crochet hook

With shuttle thread only, make r of (3 d,p) 3 times, 3 d, cl r. rw, leave short thread, Make r of (3 d,p) 3 times, 3 d, cl r. rw, :- Make r of 3 d, | to last p of first r, (3 d,p) 2 times, 3 d, cl r. rw, Repeat from :- 2 more times. Tie & cut.

With 2 rings at top, & 3 rings at bottom. Make r of (3 d,p) 3 times, 3 d, cl r. leave short thread, Make r of

3 d,p, 3 d, | in center p of first r at top, 3 d,p, 3 d, cl r, rw, leave short thread, and repeat as before, joining center picots to center picots at top, ending with 3 joined rings at top, & 4 rings at bottom. Tie & cut.

Join 4 & 5 more rings in like manner at bottom. Tie & cut.

With shuttle & ball threads, make r of 5 d, | between 2 rings at top, 5 d, cl r. Make a second r of 5 d,p, 5 d, cl r. (top) :- Ch 6 d, | in side p of r, at side, Repeat from :- 4 more times. Ch 4 d, rw, Make r of 5 d, | between rings, 3 d,p, 2 d, cl r. rw, Ch 4 d, Make r of 3 d, | in last p of last r, 3 d, | in p of r opposite, 3 d,p, 3 d, cl r. rw, Ch 4 d, rw, Make r of 3 d, | in last p of last r, 3 d, | in p of r opposite, 6 d, cl r. rw, Ch 9 d, | in center p of r at bottom, (Ch 6 d, | in center p of next r) 2 times, Make r of 5 d,p, 5 d, cl r. (bell clap) Reverse the order across bottom, & up opposite side. Make 2 bells, & tie together.

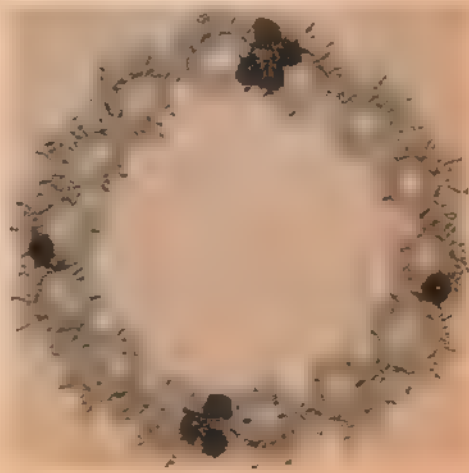
### WREATH

#### Material:

35 yds. dark green tatting thread  
5 yds. red tatting thread  
Tatting shuttle  
No.13 crochet hook

Make r of (4 d,p) 7 times, 4 d, cl r. rw, Ch (4 d,p) 4 times, 4 d, | in center p of r. Repeat from beginning, 13 more times, joining center p of last r, & ch, to base of first r. Tie & cut.

Berries: Make r of 12 d, cl r. Place 4 at top, 3 at bottom, and 1 at sides.



Olde Time Needlework



# *"Little Red Schoolhouse"* *in Mosaic Crochet*

by Gladys Curtis

Filet crochet done in two or more colors is not at all difficult; and, if the coloring is adapted to the design, the picture is more perfectly portrayed and pleasingly realistic. The pillow top or panel illustrated presents a good example. The little schoolhouse is worked in red, as are the letters and alternate stripes of the flag, the field of which is blue, with stars of white; white alternates with red for the stripes, and is used for the flag-staff and "smoke," as well as the entire foundation of spaces and the border. Crochet cotton, No. 15, or a size giving four to five spaces to the inch, was used for the model, which is fourteen by eighteen inches when completed; finer thread may be used, however, or the dimensions increased, by adding to the number of spaces at each side, and the rows after and before the border at top and bottom.

Using white, make a chain of 245 stitches.

1. A tr in 8th st from hook, 79 more sp (of ch 2, miss 2, 1 tr). If preferred, this 1st row of sp may be made thus: Ch 8, tr in 1st st of ch for 1st sp, -- ch 5, turn, tr in 3d st of preceding ch, and repeat from -- until you have the requisite number of sp.

2. One sp (ch 5 for 1st sp of row), 235 tr (counting all), 1 sp.

3,4. Edge (of 1 sp, 4 tr); 76 sp; edge (of 4 tr, 1 sp).

5. Edge; 17 sp, ch 2, with the white for the 18th sp, draw a loop of red through top of next tr of preceding row and ch 3 for 1st tr of red, drawing the last st through the last loop of 2 ch made with white, 6 more tr with red, letting the white thread lie easily along the top of preceding row and working the colored tr over it and into the st below at the same time. Make the last tr of color as follows: Having the 3 loops on needle, work off 2 as usual, then take up the white thread also and draw both through, and continue with the white alone, carrying the color along so it will be ready for use when required. This may be done in one of two ways: simply dropped, and picked up again when needed - the loose threads showing mainly on the wrong side of the work; or, the ch used to form the white sp may be made with both threads, care being taken to keep the color at the back in order that it will show as little as possible. The latter method gives neater results, and practically the same result is attained by dropping

the color until you have completed the white sp, then picking it up and slip stitching across these sp at the back. A little experimenting is the best aid in getting the work just right. Care should be taken, when picking up the white thread at the end of a group of colored tr, to see that the white thread is loose enough not to draw; the row may be slightly stretched lengthwise in order to make sure of this. And do not pull the thread when picking it up; a little practise will enable you to get just the right tension. Now, continuing the row, 2 sp, 4 tr (making the 1st tr as before directed, that is, having made the 2 ch of 2d sp with white, take up red, insert hook in top of next tr, red over again and draw through, and work off as usual), 2 sp, 13 tr (remembering that the tr which form the solid work or design are all in red, unless otherwise stated) 3 sp, 4 tr, 3 sp, 13 tr, 1 sp, 7 tr, 2 sp, 4 tr, 2 sp, 13 tr, 4 sp, 4 tr, 19 sp; edge.

6. Edge; 19 sp, 4 tr, 4 sp, (4 tr, 2 sp) 4 times, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 5 sp, 4 tr, 2 sp, 4 tr, 19 sp; edge.

7. Edge; 19 sp, 13 tr, 3 sp, 10 tr, 2 sp, 4 tr, 1 sp, 4 tr, 3 sp, 10 tr, 2 sp, 13 tr, (2 sp, 4 tr) twice, 2 sp, 10 tr, 19 sp;

Continued on page 22

THE "LITTLE RED SCHOOL-  
HOUSE" IN MOSAIC CROCHET





edge.

8. Edge; 19 sp, 4 tr, 4 sp, (4 tr, 2 sp) 4 times, 4 tr, 4 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 2 sp, 4 tr, 19 sp; edge. When the color is dropped to be picked up again in the next row, as at each side, the 1st tr of color in the following is 3 ch. In cases where one row of color begins well to the right of the preceding row, simply bring the thread back across the sp in a drawn-out loop, fasten where required and work over the 2 threads at the same time; if the row of color starts to the left of where the previous row ended, work to the proper place with sl st, ch 3 for 1st tr, as always, and continue.

9. Edge; 19 sp, 16 tr, 1 sp, 13 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 13 tr, 2 sp, 16 tr, (1 sp, 13 tr) twice, 19 tr; edge; break and fasten the red at end of last 13 tr.

10,11. Edge; 76 sp; edge.

12. Edge; 7 sp; join red as before and work 157 tr, 17 sp, edge. As the schoolhouse is entirely in red, it is well to have a ball of white for each side, not carrying it across.

13. Edge; 11 sp, -- 19 tr, 3 sp (using red, as stated, for the house), 4 tr, 2 sp, 13 tr, 1 sp, 124 tr, then pick up white and finish with 7 sp; edge.

14. Edge; 7 sp, 124 tr, 1 sp, 31 tr, 6 sp, 13 tr, 7 sp (white); edge.

15. Edge; 7 sp, 4 tr, 3 sp; like 13th from --.

16. Edge; 7 sp, then (r) 124 tr, 1 sp, 22 tr, 9 sp, 13 tr, (w) 7 sp; edge.

17. Edge; 7 sp, (r) 22 tr, 6 sp, 22 tr, 1 sp, 124 tr, (w) 7 sp; edge.

18. Like 17th reversed.

19,21,23,25,27. Edge; 7 sp, (r) 22 tr, 6 sp, 22 tr, -- 1 sp, 10 tr, (7 sp, 22 tr) twice, 7 sp, 10 tr, (w) 7 sp; edge.

20,22,24,26. Like 19th reversed.

28. Reverse 19th to --, 61 tr, (w) 7 sp; edge.

29. Edge; 7 sp, (r) 61 tr, -- 1 sp, 124 tr, (w) 7 sp; edge.

30. Like 29th reversed.

31. Edge; 7 sp, (r) 25 tr, 4 sp, 151 tr, (w) 7 sp; edge.

32. Edge; 1 sp (r) 22 tr, (note instructions in 8th row), 42 sp, 22 tr, 4 sp, 37 tr, (w) 3 sp; edge.

33. Edge; 4 sp, (r) 13 tr, 1 sp, 19 tr, 4 sp, 19 tr, 1 sp, 148 tr, (w) 1 sp; edge.

34. Edge; 2 sp, (r) 148 tr, 1 sp, 16 tr, 4 sp, 16 tr, 1 sp, 13 tr, (w) 5 sp; edge.

35. Edge; 6 sp, (r) 13 tr, 1 sp, 13 tr, 4 sp, 13 tr, 1 sp, 151 tr, (w) 2 sp; edge.

36. Edge; 3 sp, (r) 151 tr, 1 sp, 31 tr, 1 sp, 13 tr, (w) 7 sp; edge.

37. Edge; 8 sp, (r) 13 tr, 1 sp, 25 tr, 1 sp, 154 tr, (w) 3 sp; edge.

38. Edge; 4 sp, 151 tr, 1 sp, 22 tr, 1 sp, 13 tr, (w) 9 sp; edge.

39. Edge; 10 sp, (r) 13 tr, 1 sp, 16 tr, 1 sp, 154 tr, (w) 4 sp; edge.

40. Edge; 5 sp, (r) 154 tr, 1 sp, 10 tr, 1 sp, 13 tr, (w) 11 sp; edge.

41. Edge; 12 sp, (r) 13 tr, 1 sp, 4 tr, 1 sp, 157 tr, (w) 5 sp; edge.

42. Edge; 5 sp, (r) 160 tr, 1 sp, 13 tr, (w) 13 sp; edge.

43. Edge; 14 sp, (r) 7 tr, 1 sp, 160 tr, (w) 6 sp; edge.

44. Edge; 7 sp, (r) 163 tr, (w) 15 sp; edge.

45. Edge; 20 sp, (r) 13 tr, 1 sp, 13 tr, (w) 29 sp, (r) 10 tr, 1 sp, 10 tr, (w) 11 sp; edge.

46. Like 45th reversed (the white thread being carried across in last 2 rows).

47. Edge; 19 sp, (r) 4 tr, 9 sp, 4 tr, then (working tr in red and sp in white, hereafter, unless otherwise specified), (1 sp, 13 tr) 4 times, 1 sp, 4 tr, 2 sp, 4 tr, -- 3 sp, 10 tr, 1 sp, 10 tr, 11 sp, edge.

48. Reverse 47th to --, (4 tr, 2 sp, 4 tr, 1 sp) twice, 4 tr, 2 sp, 4 tr, 4 sp, 4 tr, 1 sp, 4 tr, 5 sp, 28 tr, 20 sp; edge.

49. Edge; 22 sp, 16 tr, 5 sp, 10 tr, 1 sp, 13 tr, (1 sp, 4 tr, 2 sp, 4 tr) twice, 1 sp, 13 tr, like 47th from --.

50. Edge; 10 sp, 28 tr, (2 sp, 4 tr) twice, (1 sp, 4 tr, 2 sp, 4 tr) twice, 1 sp, 4 tr, 4 sp, 4 tr, 9 sp, 4 tr w (beginning the flag pole) 1 sp, 43 tr, 9 sp; edge.

51. Edge; 8 sp, 4 tr r, 42 tr w, 1 sp, 4 tr, w, 6 sp, (13 tr, 1 sp) twice, 4 tr, 2 sp, 4 tr, 1 sp, 13 tr, 1 sp, 4 tr, 2 sp, 4 tr, 4 sp, -- (4 tr w, 1 sp) twice, 4 tr w, 12 sp; edge.

52. Reverse 51st to --, 34 sp, 4 tr w, 1 sp, 39 tr r, 3 tr w, 22 tr r, 2 sp; edge.

53. Edge; 2 sp, 22 tr w, 3 tr r, 39 tr w, 1 sp, 4 tr, (1 sp, 13 tr) 3 times, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 16 tr, 1 sp, 13 tr, 2 sp, (4 tr w, 1 sp) twice, 4 tr w, 13 sp; edge.

54. Edge; 14 sp, (4 tr w, 1 sp) twice, 4 tr w, 4 sp, 4 tr, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, (2 sp, 4 tr, 1 sp, 4 tr) 3 times, 4 sp, 4 tr w, 1 sp, 29 tr r, 3 tr w, 22 tr r, 2 sp; edge.

55. Edge; 2 sp, 25 tr w, 3 tr r, 14 tr w, (4 tr blue, 2 tr w) 3 times, 4 tr bl, 1 sp, 4 tr w, -- 4 sp, (4 tr, 1 sp, 4 tr, 2 sp) twice, 4 tr, 1 sp, 13 tr, 5 sp, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr w, 1 sp, 4 tr w, 15 sp; edge.

56. Edge; 16 sp, 4 tr w, 3 sp, 4 tr, 4 sp, 4 tr, 3 sp, (4 tr, 1 sp, 4 tr, 2 sp) 3 times, 4 tr, 1 sp, 4 tr, 4 sp, -- 4 tr w, 1 sp, 1 tr bl, 2 tr w, (4 tr bl, 2 tr w) 3

times, 1 tr bl, 14 tr r, 3 tr w, 25 tr r, 2 sp; edge.

57. Like 55th to --, 4 sp, 4 tr, (1 sp, 13 tr) twice, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 16 tr, 1 sp, 13 tr, 20 sp; edge.

58. Edge; 51 sp, like 56th from --.

59. Like 55th to --, 51 sp; edge.

60. Edge, 1 sp, 13 tr, 1 sp, 4 tr, 3 sp, 4 tr, 5 sp, 4 tr, 3 sp, 13 tr, 1 sp, 13 tr, 3 sp, 4 tr, 2 sp, 7 tr, 1 sp, 13 tr, 1 sp, 16 tr, 3 sp, 4 tr w, 1 sp, -- 1 tr bl, (2 tr w, 4 tr bl) 3 times, 2 tr w, 1 tr bl, 11 tr r, 3 tr w, 28 tr r, 2 sp; edge.

61. Edge; 2 sp, 28 tr w, 3 tr, r, 11 tr w, (4 tr bl, 2 tr w) 3 times, 4 tr bl, 1 sp, -- 4 tr w, 3 sp, 4 tr, 2 sp, 4 tr, 5 sp, (4 tr, 2 sp) twice, 4 tr, 6 sp, 4 tr, -- 4 sp, 4 tr, 3 sp, 4 tr, 5 sp, 4 tr, 3 sp, 4 tr, 4 sp, 4 tr, 1 sp; edge.

62. Reverse 61st to 2d --, 10 tr, 4 sp, 13 tr, 2 sp, 10 tr, 3 sp, 4 tr, 2 sp, 4 tr, 3 sp, 6 tr w, like 60th from --.

63. Edge; 2 sp, 25 tr w, 6 tr r, 12 sp, like 61st from 1st --.

64. Edge; 1 sp, 4 tr, 4 sp, 4 tr, (1 sp, 16 tr) twice, 1 sp, 4 tr, 4 sp, 13 tr, 2 sp, 16 tr, 2 sp, 13 tr, 1 sp, 16 tr, 2 sp, 16 tr w, 13 sp, 25 tr r, 2 sp; edge. Fasten off the red neatly.

65,66. Like 3d and 2d rows.

67. Eighty sp.

For the Edge: (2 doubles in space and double in treble) 3 times, picot of 3 chain; repeat, putting 3 doubles, picot, 3 doubles in each corner space.

As suggested, the carrying of the colored thread across the white spaces of the background so that it will not show offers the main difficulty in this work. Some prefer to cut the thread, especially where there are many spaces between one group of color and the next or to have several small balls or cards of color, one for each separate group; by keeping the threads short, one has little trouble with tangling. To change from one to another color in working the pattern of solid trebles is a simple matter; pick up the new color and draw through the last 2 stitches of the last treble made, dropping the first color and continuing with the second, the first being carried along the top of the row until again needed. It is a good plan, when several colors are used, to look ahead and see where any particular color is to be again needed, carrying it to that point before dropping it.

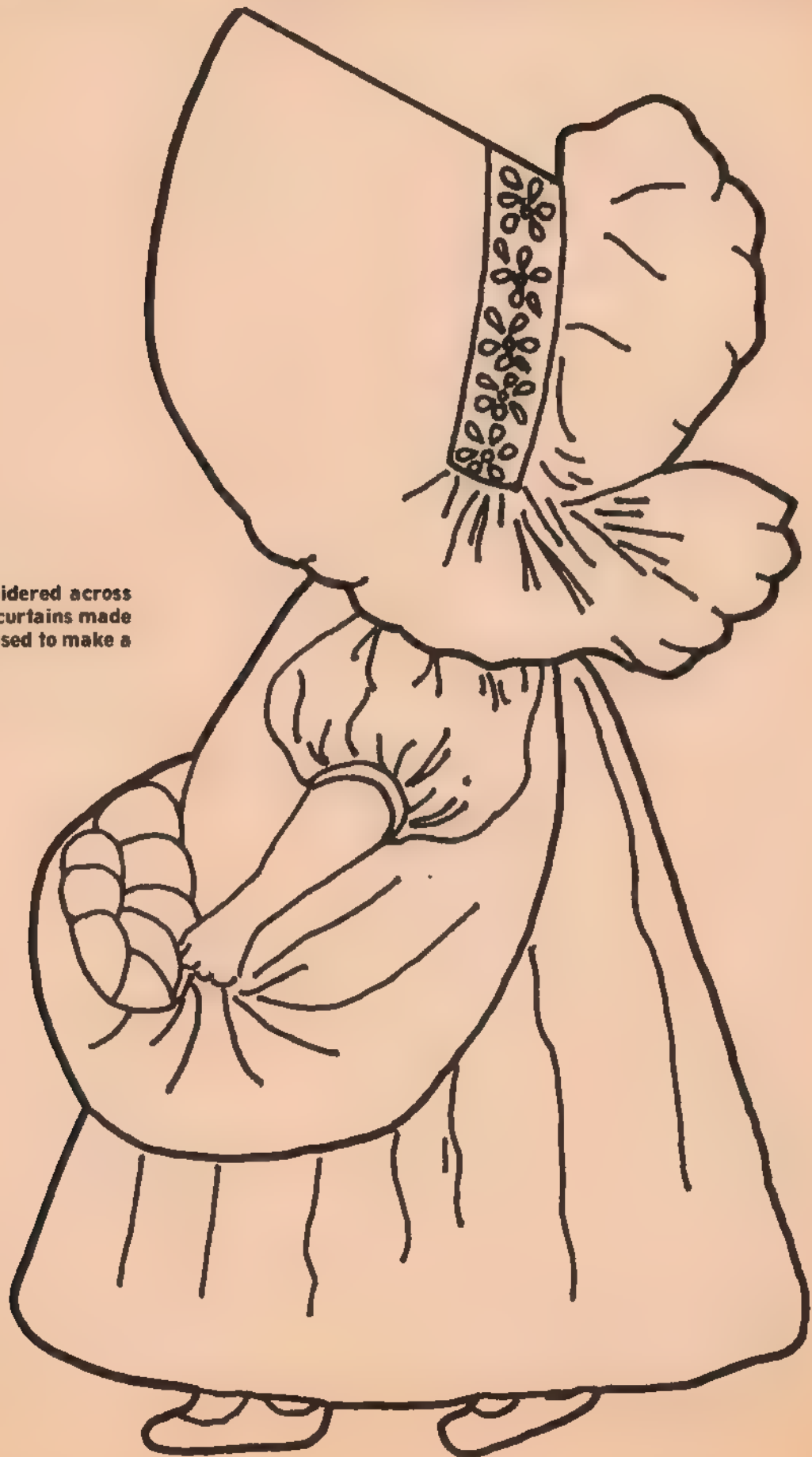
This "needle-painting" in crochet is most interesting work, and little difficulty will be experienced in developing it.



# SUNBONNET SUE OF 1918

Contributed by Romina A. Mawhinney

This motif was embroidered across the bottom of nursery curtains made of muslin. It was also used to make a matching crib quilt.





# Gay Fruit Cushions

BY

M A R E N   T H O R E S E N

A Rosy Apple



Novel, gay in color, and exceedingly practical are these fruit-shaped cushions of sturdy felt in the natural colors of the fruit which they represent. No girl who sees them will be able to resist having a whole array of apples, oranges, peaches, plums and lemons for the many out-of-door uses to which cushions may be put in the summertime. Think of what gay spots of color they will make on the home porch, at camp, or at the beach, and what satisfaction it will be upon occasions to pass someone a "lemon".

A rich shade of crimson was chosen for the apple, a rather vivid orange for the orange, a light shade of greenish yellow for the lemon, dull yellow rose of medium value for the peach, and a purple of not too vivid tone for the plum, combined in each instance with a soft shade of reseda green for leaves and stems.

Apple, peach and orange are each made of two circular pieces of felt about fifteen inches in diameter,

while both the plum and lemon are oval in shape and measure about fifteen inches the long way.

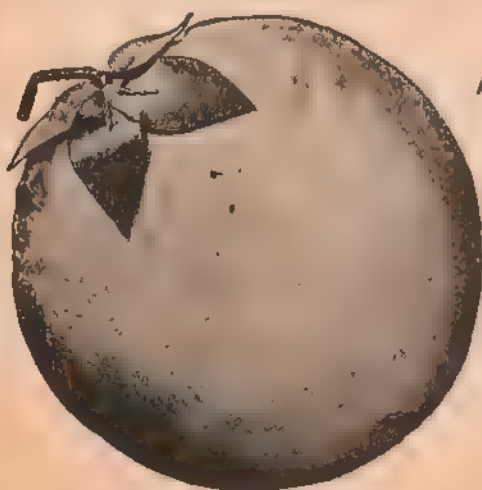
The apple has a round dot and a few lines in black extending from it to indicate the "blossom" end. The lemon has a smaller marking in brown, the plum has a single curved line midway the center lengthwise to indicate the crease natural to this fruit, and the peach is marked in a similar fashion.

To make them still more realistic, the peach, plum and orange should be touched up a bit with tube oil paints, put on rather dry with a stiff bristle brush. On the orange a little shading with brown may be lightly brushed on in strokes laid from the edge a little way in toward the center. The purple plum should be shaded with dark purple paint on one side of the curved marking and with white mixed with a little purple on the other - just to accent the roundness of the fruit and the light and shade which would naturally fall on

either side of this crease. The peach, which is made of a dull pink as near the natural color of the fruit as it is possible to secure in felt, may be shaded on the shadow side of the marking with carmine mixed with white, and with chrome yellow mixed with white on the other. If you do not happen to have oil paints and do not want to buy them, the coloring can be omitted without seriously interfering with the realistic appearance of the cushions, or it may be applied by means of colored crayons, with good effect.

With the single exception of the plum, which is edged and marked with black, the several fruits are embroidered with yarn of the same shade as the felt. After the markings have been done, the edges of both back and front are cut out, and then blanket stitched in stitches about a quarter of an inch in depth, spaced about a quarter of an inch apart. Blanket stitch, by the way, is noth-

A Golden Orange



A Luscious Peach





## Query & Quote

Years ago I heard of a popular pattern called a 'Gibson Girl.' It was the head of a young girl with her hair in a top knot and wearing a dress or blouse called a shirtwaist. (I remember pictures of my grandmother dressed like this). It was copied from the pictures of an illustrator named Charles Dana Gibson and dated around the turn of the century. Apparently it was embroidered on pillows and done in needlepoint. I've never actually seen such needlework so I don't know! Could another reader give more information or perhaps even a pattern? Thanks for a very interesting magazine.

Susan R. Hill, 106 N.W. 12th Terr.,  
Gainesville, Fla. 32601

In a recent issue of this magazine, Mrs. Wolcyk of Milwaukee asked for a pattern of Mary Card's Seaside Supper Cloth. I am enclosing the chart to print in the magazine.

I am still looking for her design in file of a round Japanese centerpiece.

E.E. Ford, Box 20, Townsend, Del.  
19734

We are delighted to be able to bring our readers this very beautiful design, which you will find printed on page 17. Our thanks to a thoughtful reader for sharing.

I'm looking for a cross-stitch design to be done on checked gingham for a luncheon cloth. "For Food, for Friends, Dear Lord, We Thank Thee".

Mrs. J. Hopper, 420 Rio Verde St.,  
Daly City, Calif. 94014

Would certainly appreciate it if someone would send me the following pattern, a crocheted dress for a bed doll. The doll stood about 8" to 12" tall, similar to the ones used now for foam art dolls. The skirt of the doll's dress was very ruffled and stiffly starched to keep the doll erect. I believe there was a matching hat. When I was a girl my grandmother made several of these but both pattern and dolls are now lost. If I even had one of the dresses I could copy it and write my own pattern. I am willing to pay for the pattern or dress if anyone can help.  
J. H. Henderson, 1018 6th Ave., N.,  
Great Falls, Montana 59401

The fruit skins are made of felt, in realistic shades.



A Realistic Lemon

ing more or less than simple button-hole stitch spaced instead of being worked closely together.

When the edges of both back and front have been finished all the way around, they are joined by whipping, or overcasting, with the same yarn, taking a stitch under each loop between the blanket stitches. After being thus joined around the upper half, or the part opposite the tip marking, the stems and leaves are attached to the top of the upper half about an inch inside the edge. Then the cushion is tucked inside and the whipping or joining of the edges is completed.

Felt-covered wire forms the stems, which are firm enough to be used as handles. Take a length of picture wire about four times as long as you wish the stem to be, double it

once so that there is a turn or loop at the center, then double it again. This will make a sturdy foundation. Now open up the last fold, at the center, pass one end of the narrow strip of felt under it and wrap the felt two or three times over this fold or bend, so that it will be well covered, for this is the free end of the stem. Now fold the four parts of the foundation stem together again, and wrap it spirally downward to the end, which is then joined to the cushion securely about an inch inside the edge, curving it as desired.

Cut out the leaves and secure them about the base of the stem on the felt, with a line of veining in outline stitch about one-third of their length, taking the stitches through the leaves and into the cushion top. The edges are left free.



A Purple Plum





# End for Table - Runner

By  
ELIZABETH  
RANDALL

Five balls of No. 5 crochet thread, ecru, were used; choose a hook that will carry the thread easily and smoothly, yet do close, even work. Make a chain of 20 stitches.

1. A treble in 8th stitch from hook, chain 2, miss 3, shell of 2 trebles, 2 chain and 2 trebles in next, chain 2, miss 2, 1 treble, chain 2, miss 2, 1 treble, turn.

2 to 21. Chain 5, -:- treble in treble, chain 2, shell in shell, chain 2, treble in treble, chain 2, treble in 3d of 5 chain, turn.

22. Like 2d row; do not turn at end but chain 18, miss 4 spaces, fasten in next treble back, chain 3, fasten at end of next row back, turn.

23. Twenty-seven trebles under 18 chain, and continue the border or insertion like 2d row from -:-.

24. Border (like 2d row, always); (chain 3, miss 3 trebles of scallop, a treble in each of next 3 trebles) 4 times, chain 3, -:- fasten in next row back, chain 3, fasten in next, turn.

25. (Chain 2, shell of 3 trebles, 2 chain and 3 trebles under 3 chain) 5 times, chain 2, treble in treble; border.

26. Border; (chain 3, shell in shell) 5 times, chain 3, like 24th from -:-.

27. Chain 3, fasten with a double over preceding 2 chains (of 25th and 26th rows), (chain 3, shell in shell, chain 3, fasten over 2 chains) 5 times, chain 3, treble in treble; border.

28. Border; (chain 9, fasten with a double in center of shell) 5 times, chain 9, like 24th from -:-.

29. (Twelve trebles under 9 chain) 6 times, treble in treble; border.

30. Border; -:- chain 1, miss 1, treble in next, repeat from -:- around scallop, chain 1, like 24th from -:-.

31. Chain 1, treble under 1 chain; repeat around scallop, chain 1, treble in treble; border.

32. Border; (chain 3, miss 2 spaces, shell in next) 12 times, chain 3, like 24th from -:-.

33. (Chain 4, shell in shell) 12 times, chain 4, treble in treble; border.

34. Border; (chain 5, shell in shell) 12 times, chain 5, like 24th from -:-.

35. (Chain 3, fasten with a double over chains of 3 previous rows, chain 3, shell in shell) 7 times, -:- chain 3, a double over 3 chains, as before, chain 3, 3 trebles in next shell, chain 49, turn, miss 3, a treble in each of 46 stitches of chain, 3 trebles in same shell, repeat from -:- 3 times, chain 3, a double over 3 chains, chain 3, 3 trebles in next shell, chain 17, turn, miss 3, a treble in each of 14 stitches, 3 more trebles in same shell, chain 3, fasten over the 3 chains, chain 3, treble in treble; border.

36 to 55. Like 2d row (border).

56 to 68. Same as 22d to 34th row.

69. Chain 3, a double over the 3 chains, as before, chain 3, 3 trebles in shell, fasten in end of strap of 14 trebles, continue from 1st -:- in 35th row until you have made the four long straps, then (chain 3, fasten over 3 chains, chain 3, shell in shell) 7 times, chain 3, fasten over 3

chains, chain 3, treble in treble; border.

70. Border; (chain 5, shell in shell) 7 times, chain 5, shell in center of next shell, with strap, chain 5, miss 11 trebles of strap and make a shell between next 2, also under the 3 chain at end of 4th strap of 35th row, chain 5, shell between 22d and 23d trebles of same strap and also under 3 chain of 3d strap of 35th row, chain 5, shell between 34th and 35th trebles of strap and under 3 chain at end of 2d strap, chain 5, shell under 3 chain at end of strap you have been working down and also under 3 chain at end of 1st strap of 35th row, thus joining the ends of the two straps at center of point. Work up 1st strap of 35th row in same way, that is, make a shell between 11th and 12th trebles, counting from you, also under 3 chain at end of 3d strap in 69th row, lacing this strap under the 4th, over the 3d and under the 2d strap of 35th row, chain 5, shell between 23d and 24th trebles, also under 3 chain of 2d strap of 69th row, bringing this over the 4th, under 3d and over 2d of 35th row, chain 5, shell between 35th and 36th trebles, and under 3 chain at end of 1st strap of 69th row, lacing this as you did the 3d strap, chain 5, shell in center of shell with 1st strap of 35th row, (chain 5, shell in center of next shell) 7 times, chain 5, like 24th from -:-.

71. (Chain 6, shell in shell) 23 times, chain 6, treble in treble; border.

72. Border; (chain 6, shell in shell) 23 times, chain 6, like 24th from -:-.

73. (Chain 4, fasten over the chains of 3 preceding rows, chain 4, 3 trebles in shell, chain 4, fasten back in 1st stitch of chain for a picot, 3 trebles in same shell) 23 times, chain 4, fasten over 3 chains, chain 4, treble in treble; border.

Attach a tassel to the shell at center of point; wind the thread 15 times or more over a card nine inches across, slip off, double, put the loop through shell, bring the ends up through the loop, draw up evenly and clip the ends.

This scarf-end is very rich looking and of unusual design.

The border alone, repeating the 2d row, makes a simple and pretty insertion for towels.



# Oval Centerpiece, Japanese Design

By MARY CARD



For a tray cloth the size of that illustrated - thirteen by twenty-one inches - use crochet cotton giving 8 spaces to the inch, say No.70, with No.14 needle. Begin at one end with a chain of 53 stitches.

1. A treble (tr) in 8th stitch (st), 15 more spaces (sp) (of chain (ch) 2, miss 2, 1 tr).

2. Ch 16, tr in 8th of ch, 3 more sp on ch, the last tr in tr of preceding row (thus widening 4 sp), 49 tr, counting all, ch 2, a triple treble († tr) in same st with last tr made, (ch 2, † tr in middle of † tr) 3 times, thus widening 4 sp, turn.

3. Ch 10, tr in 8th, ch 2, tr in tr (widening 2 sp), 13 tr, 5 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 1 sp, 16 tr, ch 2, † tr in same st with last tr, ch 2, † tr in middle of † tr (widening 2 sp).

4. Widen 2 sp, 7 tr, 5 sp, 10 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, (1 sp, 4 tr) twice, 4 sp, 7 tr, widen 2 sp.

5. Ch 7, tr in last tr made (to widen), 7 tr, 1 bar (of ch 5, miss 5, 1 tr), 7 tr, 24 sp, 7 tr, ch 2, † tr in st with last tr (to widen).

6. Widen, (4 tr, 1 sp) 3 times, (10 tr, 1 sp, 4 tr, 1 sp, 4 tr, 1 sp) twice, 10 tr, 2 sp, 7 tr, 2 bars, 4 tr, widen.

7. Widen 2, 4 tr, (1 bar, 7 tr) twice, (5 sp, 4 tr, 1 sp, 4 tr) 3 times, 2 sp, 5 tr, widen 2.

8. Widen, 7 tr, 3 sp, (4 tr, 1 sp, 4 tr, 1 sp, 10 tr, 1 sp) 3 times, 7 tr, 1 sp, 13 tr, 1 bar, 7 tr, widen.

9. Widen, 4 tr, 1 sp, 1 bar, 7 tr, 1 sp, 7 tr, 1 bar, 7 tr, 28 sp, 4 tr, widen.

10. Widen, 7 tr, (1 sp, 4 tr) twice, 10 tr, 9 sp, (4 tr, 1 sp) twice, 10 tr, 1 sp, 4 tr, 1 sp (7 tr, 1 bar) 3 times, 1 sp, 7 tr, widen.

11. Widen, 4 tr, 2 sp, 4 tr, 1 bar, 10 tr, 1 bar, 7 tr, 1 sp, 7 tr, 1 sp, 4 tr, 5 sp, 4 tr, 1 sp, 25 tr, 6 sp, 4 tr, 1 sp, 4 tr, 3 sp, 4 tr, widen.

12. Widen, 4 tr, 1 sp, 7 tr, 1 sp, (4 tr, 1 sp) twice, -:- 10 tr, 1 sp, 4 tr, 1 bar, 1 lct (lct) of ch 3, miss 2, 1 double crochet (dc), ch 3, miss 2, 1 tr, 1 bar, 1 lct, 7 tr, 1 sp, 10 tr, 2 sp, 7 tr, 1 bar, 7 tr, 1 sp, 13 tr, 1 sp, 4 tr, 4 sp, 4 tr, widen.

13. Widen, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 bar, (4 tr, 1 sp) twice, 2 bars, 7 tr, 4 sp, 7 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 7 tr, 11 sp, 4 tr, widen.

14. Widen, 4 tr, 2 sp, (4 tr, 1 sp) twice, 10 tr, -:- 2 sp, 4 tr, 1 sp, (1 lct, 1 bar) 3 times, 1 lct, 7 tr, 1 sp, 7 tr, 2 bars, 1 sp, 7 tr, 1 bar, 1 sp, 4 tr, 3 sp, (4 tr, 1 sp) twice, 4 tr, widen.

15. Widen, 4 tr, 2 sp, (4 tr, 1 sp) twice, 13 tr, 1 sp, 4 tr, 1 sp, 1 bar, 7 tr, 1 bar, 1 sp, 7 tr, (1 lct, 1 bar) 4 times, 1 lct, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 3 sp, 4 tr, widen.

16. Like 12th to -:-; 13 tr, 1 sp, (1 bar, 1 lct) 4 times, 1 bar, 7 tr, 1 bar, 10 tr, (1 bar, 4 tr) twice, 10 sp, 4 tr, widen.

17. Widen, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) 5 times, 1 sp, 7 tr, 1 bar, 1 sp, 7 tr, 1 sp, (1 bar, 1 lct) 4 times, 1 bar, 4 tr, 11 sp, 4 tr, widen.

18. Like 14th to -:-; (1 sp, 4 tr) twice, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, 7 tr, 1 sp, 1 bar, 7 tr, 1 sp, 7 tr, 1 bar, (4 tr, 1 sp) twice, -:- 4 tr, 5 sp, (4 tr, 1 sp) twice, 4 tr, widen.

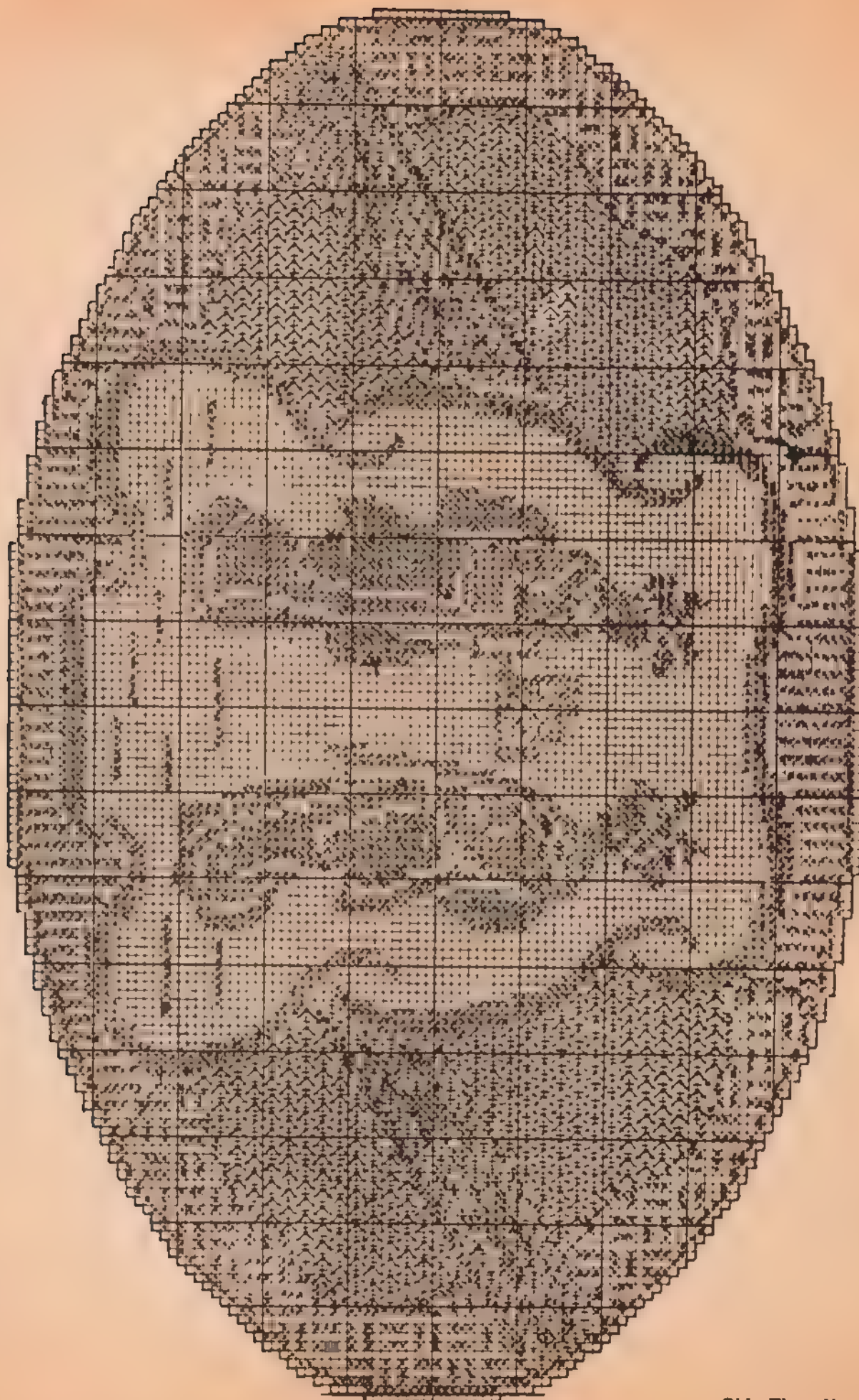
19. One sp, (ch 5 for 1st sp of row), (4 tr, 1 sp) 3 times, 10 tr, (1 sp, 4 tr) twice, 2 sp, (4 tr, 1 bar) twice, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, (1 bar, 1 lct) 4 times, 1 bar, 1 sp, 7 tr, 5 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp.

20. Widen, 10 tr, 1 sp, (4 tr, 1 sp) twice, 10 tr, 2 sp, 4 tr, 1 sp, (1 lct, 1 bar) 4 times, 1 sp, 7 tr, 1 bar, 4 tr, (1 sp, 7 tr) twice, 1 sp, 4 tr, 1 bar, 10 tr, 11 sp, 4 tr, widen.

21. Widen, (4 tr, 1 sp) twice, 10 tr, 1 sp, -:- (4 tr, 1 sp) 3 times, 1 bar, 1 lct, 4 tr, 1 bar, 22 tr, 1 sp, 7 tr, 1 sp, (1 lct, 1 bar) 4 times, 1 lct, 4 tr, 12 sp, 4 tr, widen.

22. One sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) 3 times, (1 bar, 1 lct) 4 times, 1 bar, 7 tr, 1 bar, 19 tr, 1 bar, 4 tr, 1 sp, 1 bar, 1 lct, 1 bar, (1 sp, 4 tr) twice, 5 sp, (4 tr, 1 sp) twice.







23. Widen, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 7 tr, (1 bar, 1 lct) twice, 1 sp, 4 tr, 1 sp, 1 bar, 10 tr, 1 bar, 4 tr, 1 sp, 7 tr, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, 7 tr, 1 sp; like 18th from 2d :-.

24. Like 14th to :-; (1 sp, 4 tr) twice, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, 7 tr, 1 bar, 4 tr, 1 sp, (4 tr, 1 bar) twice, 4 tr, (1 lct, 1 bar) twice, 1 lct, 1 sp, 4 tr, 9 sp, 4 tr, widen.

25. Widen, 1 sp, 7 tr, 1 sp, 10 tr, (1 sp, 4 tr) 3 times, 1 sp, (1 bar, 1 lct) twice, 1 bar, 1 sp, 4 tr, (1 sp, 7 tr) twice, 1 sp, 4 tr, 1 bar, 7 tr, (1 bar, 1 lct) 4 times, 1 bar, 1 sp, 7 tr, 11 sp, 4 tr, widen.

26. (One sp, 4 tr) twice, 1 sp, 10 tr, 3 sp, 7 tr, 1 sp, (1 bar, 1 lct) 5 times, 7 tr, 1 sp, 4 tr, 1 bar, 4 tr, 1 sp, 7 tr, 1 bar, 4 tr, 1 sp, (1 lct, 1 bar) 3 times, 7 tr, 1 sp, 4 tr, 5 sp, 7 tr, 1 sp.

27. Like 21st to :-; 4 tr, 1 sp, 7 tr, (1 lct, 1 bar) 3 times, 1 lct, 4 tr, 1 sp, 7 tr, 1 bar, 4 tr, 1 sp, 4 tr, 1 bar, 7 tr, 1 sp, (1 lct, 1 bar) 5 times, 1 sp, 7 tr, 5 sp, 4 tr, 1 sp, 7 tr, widen.

28. One sp, 7 tr, 1 sp, 4 tr, 1 sp, 13 tr, 1 sp, (1 bar, 1 lct) 5 times, 1 bar, 1 sp, 7 tr, 1 sp, 4 tr, 1 bar, 4 tr, 2 bars, 1 sp, 4 tr, (1 bar, 1 lct) 3 times, 1 bar, 4 tr, 10 sp, 4 tr, 1 sp.

29. Widen, 13 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, 1 sp, (1 lct, 1 bar) 3 times, 1 lct, (1 sp, 4 tr, 2 bars) twice, 7 tr, (1 lct, 1 bar) 6 times, :- 4 tr, 7 sp, 4 tr, widen.

30. One sp, 4 tr, 1 sp, 10 tr, 2 sp, 4 tr, 1 sp, (1 lct, 1 bar) 5 times, 1 lct, 1 sp, 7 tr, 1 sp, 2 bars, 4 tr, 1 sp, 4 tr, 1 bar, 4 tr, (1 lct, 1 bar) 4 times, 1 sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 4 sp, 4 tr, 1 sp.

31. Widen, 16 tr, 1 sp, (4 tr, 1 sp) twice, 10 tr, 1 sp, (1 lct, 1 bar) 4 times, 4 tr, 1 bar, 7 tr, (1 sp, 4 tr) twice, 1 bar, 7 tr, 1 sp, (1 bar, 1 lct) 6 times, :- 4 tr, 6 sp, 4 tr, widen.

32. One sp, 4 tr, 2 sp, 13 tr, 1 sp, (1 bar, 1 lct) 6 times, 7 tr, 1 bar, (7 tr, 1 sp, 4 tr, 1 sp) twice, (1 lct, 1 bar) 4 times, 1 lct, 4 tr, 8 sp, (4 tr, 1 sp) twice.

33. Like 14th to :-; 2 sp, 4 tr, (1 bar, 1 lct) 4 times, 1 bar, 1 sp, 4 tr, 1 bar, 10 tr, 2 sp, 4 tr, 1 bar, 7 tr, (1 bar, 1 lct) 6 times, 1 sp; like 31st from :-.

34. One sp, 10 tr, (1 sp, 4 tr) twice, (1 lct, 1 bar) 6 times, 1 sp, 7 tr, 1 bar, 19 tr, 1 bar, 4 tr, (1 bar, 1 lct) 5 times, 4 tr, 6 sp, 7 tr, 1 sp, 10 tr, 1 sp.

35. Widen, 4 tr, 4 sp, 7 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, (1 bar, 1 lct) 5 times, 1 sp, 4 tr, 1 bar, 16 tr, 1 bar, 1 sp, 7 tr, (1 lct, 1 bar) 6 times, 4 tr, 1 sp, 4 tr, 4 sp, 4 tr, widen.

36. One sp, 13 tr, 1 sp, 7 tr, 1 sp, (1

lct, 1 bar) 6 times, 7 tr, 1 bar, 16 tr, 1 sp, 1 bar, 4 tr, 1 sp, (1 bar, 1 lct) 5 times, 1 sp, 4 tr, 5 sp, 4 tr, 1 sp, 16 tr, 1 sp.

37. Widen, 4 tr, 7 sp, 16 tr, (1 lct, 1 bar) 6 times, 4 tr, (1 bar, 7 tr) 3 times, 1 sp, (1 bar, 1 lct) 5 times, 1 bar, 1 sp; 31st from :-.

38. (One sp, 4 tr) 3 times, 2 sp, 4 tr, 1 sp, (1 lct, 1 bar) 5 times, 1 lct, (1 sp, 7 tr) twice, 1 bar, 1 sp, 7 tr, 1 bar, 4 tr, (1 lct, 1 bar) 6 times, 6 sp, 22 tr, 1 sp.

39. Widen, 4 tr, 7 sp, 22 tr, 1 sp, (1 bar, 1 lct) 5 times, 1 bar, 1 sp, 4 tr, (1 bar, 7 tr) 3 times, (1 bar, 1 lct) 5 times, 1 bar, (1 sp, 4 tr, 2 sp, 4 tr) twice, widen.

40. One sp, 4 tr, 2 sp, (4 tr, 1 sp) twice, 4 tr, (1 bar, 1 lct) 5 times, 1 bar, 1 sp, (7 tr, 1 bar) twice, 10 tr, 1 sp, 4 tr, (1 bar, 1 lct) 5 times, 1 bar, 34 tr, 1 sp, 19 tr, 1 sp.

41. Widen, 4 tr, 6 sp, 43 tr, (1 bar, 1 lct) 5 times, 4 tr, 1 bar, 10 tr, 1 bar, (7 tr, 1 sp) twice, (1 lct, 1 bar) 5 times, 1 lct; 29th from :-.

42. (One sp, 4 tr) twice, 10 tr, 1 sp, 4 tr, (1 bar, 1 lct) 5 times, 7 tr, (1 bar, 4 tr, 1 sp) 3 times, (1 bar, 1 lct) 4 times, 1 bar, 22 tr, 6 sp, 13 tr, 1 sp, 16 tr, 1 sp.

43. Widen, 4 tr, 5 sp, 10 tr, 11 sp, 16 tr, 1 sp, (1 bar, 1 lct) 4 times, 1 bar, 1 sp, 3 bars, 1 sp, 1 bar, 7 tr, (1 lct, 1 bar) 5 times, 1 lct, 4 tr, 5 sp, 4 tr, 1 sp, 7 tr, widen.

44. One sp, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, (1 bar, 1 lct) 5 times, 1 sp, 7 tr, 7 sp, 34 tr, 1 sp, (1 lct, 1 bar) twice, 1 lct, 10 tr, 14 sp, (13 tr, 1 sp) twice.

45. One sp, 4 tr, 4 sp, 10 tr, 16 sp, 10 tr, 1 sp, 1 lct, 1 bar, 1 lct, 1 sp, 54 tr, 5 sp, (1 bar, 1 lct) 5 times, 4 tr, 8 sp, 4 tr, 1 sp.

46. Widen, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) 3 times, (1 bar, 1 lct) 5 times, 1 sp, 70 tr, 1 bar, 1 lct, 1 bar, 10 tr, 7 sp, 4 tr, 10 sp, 10 tr, 1 sp, 13 tr, widen.

47. One sp, 4 tr, 4 sp, 10 tr, 10 sp, 4 tr, 8 sp, 10 tr, 1 sp, 1 bar, 1 sp, 13 tr, 11 sp, 34 tr, 1 sp, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, 7 tr, 1 sp, 4 tr, 5 sp, 4 tr, 1 sp.

48. One sp, 16 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp, (1 bar, 1 lct) 4 times, 1 bar, 22 tr, 19 sp, 7 tr, 1 lct, 7 tr, 9 sp, 4 tr, 10 sp, 13 tr, 1 sp, 10 tr, 3 sp.

49. Widen, 4 tr, 4 sp, 13 tr, 10 sp, 4 tr, 9 sp, 10 tr, 1 bar, 4 tr, 24 sp, 13 tr, 1 sp, (1 bar, 1 lct) twice, 19 tr, 1 lct, 1 bar, 4 tr, 4 sp, 7 tr, 2 sp, 4 tr, widen.

50. One sp, 4 tr, 4 sp, 13 tr, 2 sp, 31 tr, 1 sp, 1 lct, 1 bar, 1 lct, 10 tr, 19 sp, 4 tr, 8 sp, 10 tr, 10 sp, :- 4 tr, 10 sp, (13

tr, 1 sp) twice.

51. One sp, 4 tr, 4 sp, 13 tr, 10 sp, 4 tr, 11 sp, 10 tr, 6 sp, 7 tr, 20 sp, 10 tr, 1 sp, 1 lct, 1 bar, 40 tr, 4 sp, 16 tr, 1 sp.

52. One sp, 4 tr, 7 sp, 19 tr, 7 sp, 7 tr, 1 sp, 1 bar, 10 tr, 22 sp, 25 tr, 13 sp; 50th from :-.

53. Widen, 4 tr, 5 sp, 13 tr, 5 sp, 4 tr, 4 sp, 4 tr, 14 sp, 19 tr, 24 sp, 10 tr, 2 sp, 4 tr, 11 sp, 13 tr, 1 sp, 22 tr, widen.

54. One sp, 4 tr, 7 sp, 10 tr, 5 sp, 4 tr, 9 sp, 7 tr, 50 sp, 4 tr, 5 sp, 13 tr, 1 sp, 16 tr, 1 sp.

55. One sp, 4 tr, 5 sp, 13 tr, 5 sp, 4 tr, 51 sp, 13 tr, 5 sp, 7 tr, 7 sp, :- 7 tr, 1 sp, 19 tr, 1 sp.

56. One sp, 4 tr, 6 sp, 7 tr, 8 sp, 28 tr, 16 sp, 13 tr, 32 sp, 4 tr, 5 sp, 10 tr, 1 sp, 19 tr, 1 sp.

57. One sp, 4 tr, 6 sp, 13 tr, 4 sp, 4 tr, 5 sp, 10 tr, 11 sp, 16 tr, 7 sp, 28 tr, 15 sp, 16 tr, 9 sp; 55th from :-.

58. Widen, 4 tr, 6 sp, 10 tr, 26 sp, 37 tr, 5 sp, 22 tr, 10 sp, 16 tr, 4 sp, 4 tr, 3 sp, 13 tr, 1 sp, 25 tr, widen.

59. One sp, 4 tr, 9 sp, 13 tr, 2 sp, 4 tr, 3 sp, 16 tr, 1 sp, 7 tr, 9 sp, 25 tr, 3 sp, 40 tr, 25 sp, :- 10 tr, 1 sp, 19 tr, 1 sp.

60. One sp, 4 tr, 6 sp, 10 tr, :- 24 sp, 76 tr, 7 sp, 16 tr, 1 sp, 16 tr, 5 sp, 10 tr, 1 sp, 31 tr, 1 sp.

61. One sp, 4 tr, 11 sp, 7 tr, :- 4 sp, 16 tr, 1 sp, 22 tr, 4 sp, 7 tr, 1 sp, 31 tr, 10 sp, 13 tr, 24 sp; 59th from :-.

62. One sp, 4 tr, 5 sp, 10 tr, 25 sp, 7 tr, 2 sp, 13 tr, 2 sp, 43 tr, 1 sp, 13 tr, 1 sp, 28 tr, 1 sp, 13 tr, 4 sp, :- 7 tr, 1 sp, 34 tr, 1 sp.

63. Widen, 4 tr, 12 sp, 7 tr, 4 sp, 10 tr, 1 sp, 31 tr, 1 sp, 13 tr, 1 sp, 40 tr, 1 sp, 43 tr, 21 sp, 10 tr, 1 sp, 19 tr, widen.

64. Like 60th to :-; 20 sp, 7 tr, 1 sp, 37 tr, 1 sp, 58 tr, 1 sp, 28 tr, 1 sp, 10 tr, 4 sp, 7 tr, 5 sp, 25 tr, 1 sp.

65. One sp, 4 tr, 8 sp, 7 tr, 2 sp, 7 tr, 4 sp, 10 tr, 1 sp, 28 tr, 1 sp, 58 tr, 1 sp, 34 tr, 1 sp, 10 tr, 20 sp; 59th from :-.

66. Like 60th to :-; 11 sp, 10 tr, 5 sp, 4 tr, (1 sp, 10 tr) twice, 2 sp, 19 tr, 1 sp, 49 tr, 2 sp, 31 tr, 1 sp, 10 tr, 5 sp, 7 tr, 2 sp, 7 tr, 1 sp, 22 tr, 1 sp.

67. One sp, 4 tr, 6 sp, 7 tr, 2 sp, 7 tr, 6 sp, 10 tr, 1 sp, 37 tr, 4 sp, 37 tr, 1 sp, 16 tr, 1 sp, 7 tr, 3 sp, 10 tr, 1 sp, 10 tr, 3 sp, 13 tr, 11 sp; 59th from :-.

68. Like 60th to :-; 8 sp, 7 tr, (1 sp, 10 tr) twice, (1 sp, 4 tr) twice, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 16 tr, 1 sp, 10 tr, 9 sp, 31 tr, 5 sp, 4 tr, 1 sp, 10 tr, 2 sp, 4 tr, 4 sp, 7 tr, 2 sp, :- 7 tr, 1 sp, 16 tr, 1 sp.

69. One sp, 4 tr, 5 sp, 7 tr, :- 8 sp, 4 tr, 3 sp, 7 tr, 2 sp, 16 tr, 3 sp, 49 tr, 4

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# OVAL CENTERPIECE cont'd

sp, 16 tr, 1 sp, 7 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 16 tr, 3 sp, 7 tr, 1 sp, 10 tr, 6 sp, -:- 10 tr, 1 sp, 22 tr, 1 sp.

70. One sp, 4 tr, 7 sp, 10 tr, 8 sp, 13 tr, 1 sp, 13 tr, 2 sp, 4 tr, 2 sp, (10 tr, 1 sp) twice, 13 tr, 1 sp, 49 tr, 4 sp, 31 tr, 1 sp, 4 tr, 3 sp, 4 tr, 8 sp, -:- 10 tr, 1 sp, 13 tr, 1 sp.

71. One sp, 4 tr, 4 sp, 10 tr, -:- 8 sp, 4 tr, 4 sp, 46 tr, 22 sp, 13 tr, 2 sp, 4 tr, 3 sp, 19 tr, (1 sp, 4 tr) twice, 9 sp; 69th from -:-.

72. One sp, 4 tr, 7 sp, 13 tr, -:- 9 sp, 4 tr, 2 sp, 19 tr, 1 sp, 7 tr, 1 sp, 13 tr, 1 sp, 46 tr, 1 sp, 61 tr, 6 sp, 4 tr, 8 sp; 70th from -:-.

73. Like 71st to -:-; 5 sp, 4 tr, 2 sp, 4 tr, 19 sp, 28 tr, 8 sp, 22 tr, 1 sp, 16 tr, 3 sp, 16 tr, 1 sp, 4 tr, 1 sp, 7 tr, 7 sp, -:- 10 tr, 1 sp, 25 tr, 1 sp.

74. One sp, 4 tr, 8 sp, 10 tr, -:- 7 sp, 7 tr, 1 sp, 4 tr, 2 sp, 7 tr, 10 sp, 4 tr, 6 sp, 4 tr, 1 sp, 49 tr, 19 sp, 4 tr, 2 sp, 4 tr, 5 sp; 70th from -:-.

75. Like 71st to -:-; 5 sp, 4 tr, 22 sp, 40 tr, 4 sp, 25 tr, 13 sp, 10 tr, 1 sp, 7 tr, 5 sp, -:- 10 tr, 1 sp, 28 tr, 1 sp.

76. One sp, 4 tr, 9 sp, 10 tr, -:- 6 sp, 4 tr, 1 sp, 10 tr, 16 sp, 7 tr, 10 sp, 28 tr, 13 sp, -:- 4 tr, 9 sp, 4 tr, 5 sp; 70th from -:-.

77. One sp, 4 tr, 4 sp, 10 tr, 5 sp, 4 tr, 9 sp, 4 tr, -:- 32 sp, 7 tr, 16 sp, 7 tr, 9 sp; 75th from -:-.

78. Like 76th to -:-; 19 sp, 31 tr, 32 sp; 76th from 2d -:-.

79. Like 77th to -:-; 33 sp, 10 tr, 4 sp, 7 tr, 19 sp; 75th from -:-.

80. Like 76th to -:-; 20 sp, 7 tr, 1 sp, 4 tr, 2 sp, 10 tr, 32 sp; 76th from 2d -:-.

81. Like 77th to -:-; 32 sp, 7 tr, 1 sp, 4 tr, 2 sp, 13 tr, 19 sp; 75th from -:-.

82. Like 76th to -:-; 19 sp, 10 tr, 2 sp, 4 tr, 3 sp, 4 tr, 32 sp, 4 tr, 15 sp; 70th from -:-.

83. Like 71st to -:-; 3 sp, 4 tr, 11 sp, 4 tr, 32 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 21 sp; 75th from -:-.

84. Like 76th to -:-; 21 sp, 7 tr, (2 sp, 4 tr) twice, 32 sp, 4 tr, 11 sp, 4 tr, 3 sp; 70th from -:-.

85. Like 71st to -:-; 3 sp, (4 tr, 5 sp) twice, 4 tr, 32 sp, 4 tr, 3 sp, 13 tr, 21 sp; 75th from -:-.

86. Like 76th to -:-; 24 sp, 16 tr, 15 sp, 16 tr, 12 sp, (4 tr, 5 sp) twice, 4 tr, 3 sp; 70th from -:-.

87. Like 71st to -:-; 3 sp, 4 tr, 5 sp, 4 tr, -:- 19 sp, 28 tr, 10 sp, 7 tr, 1 sp, 7 tr, 24 sp; 75th from -:-.

88. Like 76th to -:-; 33 sp, 43 tr, 20 sp; reverse 87th from 2d -:-.

89. Like 87th to 2d -:-; 20 sp, 4 tr, 10 sp, 22 tr, 30 sp; 73d from -:-.

90. Like 74th to -:-; 12 sp, 7 tr, 13 sp, 19 tr, 5 sp, 58 tr, 11 sp; reverse 87th from 2d -:-.

91. Like 71st to -:-; 9 sp, 4 tr, 8 sp, 34 tr, 5 sp, 19 tr, 1 sp, 13 tr, 4 sp, 13 tr, 11 sp, 10 tr, 3 sp, 7 tr, 6 sp, 13 tr, 1 sp, 22 tr, 1 sp.

92. One sp, 4 tr, (7 sp, 10 tr) twice, 1 sp, 7 tr, 1 sp, 10 tr, 7 sp, 13 tr, 2 sp, 10 tr, 1 sp, 13 tr, 1 sp, 31 tr, 4 sp, 19 tr, 1 sp, 10 tr, 16 sp; 70th from -:-.

93. Like 71st to -:-; 11 sp, 16 tr, 1 sp, 19 tr, 3 sp, 28 tr, 4 sp, 4 tr, 1 sp, 13 tr, 1 sp, 16 tr, 1 sp, 4 tr, 1 sp, 7 tr, 5 sp, 16 tr, 1 sp, 4 tr, 1 sp, 7 tr, 8 sp; 69th from 2d -:-.

94. One sp, 4 tr, 7 sp, 10 tr, 9 sp, 10 tr, 1 sp, 19 tr, 3 sp, (7 tr, 1 sp) twice, (13 tr, 1 sp) twice, 19 tr, 3 sp, 28 tr, 3 sp, (4 tr, 1 sp) twice, 16 tr, 11 sp; 68th from -:-.

95. Like 69th to -:-; 2 sp, 7 tr, 7 sp, 10 tr, 2 sp, 7 tr, 2 sp, 28 tr, 3 sp, 28 tr, 1 sp, 13 tr, 1 sp, 10 tr, 1 sp, 4 tr, (1 sp, 7 tr) twice, 2 sp, 19 tr, 1 sp, 7 tr, 11 sp; 59th from -:-.

96. Like 60th to -:-; 9 sp, 16 tr, 1 sp, 7 tr, 1 sp, 19 tr, 1 sp, 4 tr, 1 sp, 10 tr, 3 sp, 16 tr, 1 sp, 37 tr, 2 sp, 28 tr, 1 sp, 10 tr, 1 sp, 7 tr, 6 sp, 7 tr, 2 sp, 7 tr, 1 sp, 19 tr, 1 sp.

97. One sp, 4 tr, 7 sp, 7 tr, 2 sp, 7 tr, 5 sp, 4 tr, 1 sp, 7 tr, 2 sp, 31 tr, 1 sp, 42 tr, 1 sp, 34 tr, 1 sp, 4 tr, 1 sp, 22 tr, 1 sp, 7 tr, 2 sp, 10 tr, 8 sp; 59th from -:-.

98. Like 60th to -:-; 7 sp, 10 tr, (1 sp, 7 tr) twice, 1 sp, 19 tr, 1 sp, 4 tr, 1 sp, 31 tr, 2 sp, 43 tr, 1 sp, 37 tr, 1 sp, 10 tr, 4 sp, 7 tr, 2 sp, 7 tr, 1 sp, 25 tr, 1 sp.

99. One sp, 4 tr, 12 sp, 7 tr, 4 sp, 7 tr, 1 sp, 43 tr, 1 sp, 40 tr, 2 sp, 31 tr, (1 sp, 7 tr) twice, 3 sp, 4 tr, 2 sp, 10 tr, 1 sp, 4 tr, 9 sp; 59th from -:-.

100. Like 60th to -:-; 11 sp, 19 tr, 3 sp, 7 tr, 1 sp, 4 tr, 1 sp, 28 tr, 2 sp, 4 tr, 2 sp, 49 tr, 5 sp, 19 tr, 1 sp, 10 tr, 3 sp, 7 tr, 1 sp, 37 tr, narrow by missing 2 st and making a triple treble († tr) at end of row, to form last sp.

101. Like 61st to -:-; 3 sp, 10 tr, 1 sp, 13 tr, 2 sp, 16 tr, 5 sp, 25 tr, 3 sp, 16 tr, 1 sp, 25 tr, (1 sp, 4 tr) twice, 6 sp, 10 tr, 12 sp, -:- 10 tr, 1 sp, 16 tr, 1 sp.

102. Like 60th to -:-; 11 sp, 7 tr, 8 sp, 7 tr, 1 sp, 13 tr, 8 sp, 16 tr, 2 sp, 13 tr, 1 sp, 4 tr, 6 sp, 7 tr, 1 sp, 22 tr, 1 sp, 10 tr, 3 sp; 62nd from -:-.

103. One sp, 4 tr, 10 sp, 10 tr, 4 sp, 28 tr, 1 sp, 7 tr, 7 sp, 4 tr, 5 sp, 16 tr, 2 sp, 19 tr, 3 sp, 19 tr, 21 sp; 59th from -:-.

104. Like 60th to -:-; 25 sp, 40 tr, 3 sp, 28 tr, 7 sp, 7 tr, 1 sp, 22 tr, 5 sp, 13 tr, 1 sp, 28 tr, 1 sp.

105. One sp, 4 tr, 8 sp, 13 tr, 7 sp, 7 tr, 4 sp, 10 tr, 7 sp, 22 tr, 6 sp, 37 tr, 25

sp, 10 tr, 1 sp, 19 tr, narrow.

106. Like 60th to -:-; 8 sp, 16 tr, 12 sp, 28 tr, 23 sp, 25 tr, 3 sp, 4 tr, 4 sp, 13 tr, 1 sp, 19 tr, 1 sp.

107. Like 60th to -:-; 5 sp, 4 tr, 4 sp, 19 tr, 25 sp, 22 tr, 10 sp, 28 tr, 7 sp; 59th from -:-.

108. Like 60th to -:-; 6 sp, 7 tr, 5 sp, 13 tr, 51 sp, 4 tr, 6 sp; 101st from -:-.

109. One sp, 4 tr, 5 sp, 10 tr, 6 sp, 4 tr, 5 sp, 4 tr, 44 sp, 7 tr, 9 sp, 4 tr, 5 sp; 69th from -:-.

110. Like 72d to -:-; 11 sp, 4 tr, 2 sp, 10 tr, 24 sp, 19 tr, 13 sp, 4 tr, 5 sp, 4 tr, 6 sp, 10 tr, 1 sp, 16 tr, narrow.

111. One sp, 4 tr, 4 sp, 10 tr, 6 sp, 4 tr, 5 sp, 4 tr, -:- 12 sp, 25 tr, 22 sp, 10 tr, 1 lct, 1 sp, 7 tr, 7 sp, 19 tr, 1 sp, 22 tr, 1 sp.

112. One sp, 4 tr, 8 sp, 40 tr, 1 lct, 1 bar, 1 sp, 10 tr, 20 sp, 7 tr, 6 sp, 10 tr, 10 sp, -:- 4 tr, 5 sp, 4 tr, 6 sp, 10 tr, 1 sp, 13 tr, 1 sp.

113. Like 111th to -:-; 9 sp, 10 tr, 8 sp, 4 tr, 19 sp, 10 tr, 1 bar, 1 lct, 1 bar, 1 sp, 31 tr, 2 sp, 13 tr, 2 sp, 10 tr, 1 sp.

114. One sp, 4 tr, 2 sp, 13 tr, 1 sp, 10 tr, 1 sp, 1 bar, 19 tr, (1 bar, 1 lct) twice, 1 sp, 13 tr, 24 sp, 4 tr, 2 sp, 10 tr, 8 sp; 112th from -:-, narrowing last sp.

115. One sp, 4 tr, 3 sp, 10 tr, 6 sp, 4 tr, 5 sp, 4 tr, 8 sp, 7 tr, 3 sp, 7 tr, 19 sp, 22 tr, (1 lct, 1 bar) 4 times, 1 lct, (1 sp, 4 tr) 3 times, 3 sp, 7 tr, 1 sp.

116. One sp, 4 tr, 8 sp, 4 tr, 1 sp, (1 bar, 1 lct) 4 times, 1 bar, 1 sp, 34 tr, 11 sp, 13 tr, 1 bar, 2 sp, 10 tr, 7 sp, (4 tr, 5 sp) twice; 70th from -:-.

117. One sp, 7 tr, 3 sp, 10 tr, 5 sp, 4 tr, 12 sp, 10 tr, 1 lct, 4 tr, 1 bar, 1 sp, 70 tr, 1 sp, (1 bar, 1 lct) 5 times, 4 tr, 2 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, narrow.

118. (One sp, 4 tr) twice, 6 sp, 4 tr, (1 bar, 1 lct) 6 times, 1 sp, 55 tr, 1 sp, 1 bar, 7 tr, 1 bar, 1 sp, 10 tr, 16 sp; 70th from -:-.

119. One sp, 4 tr, 4 sp, 13 tr, 14 sp, 10 tr, 1 bar, 1 lct, 1 sp, 7 tr, 2 bars, 34 tr, (1 lct, 1 bar) 7 times, 1 lct, 4 tr, 2 sp, 10 tr, (1 sp, 4 tr) twice.

120. One sp, 4 tr, 8 sp, 4 tr, (1 bar, 1 lct) 8 times, 6 bars, 7 tr, 1 lct, 1 bar, 1 lct, 1 sp, 16 tr, 11 sp, 10 tr, 1 sp, 16 tr, narrow.

121. One sp, 4 tr, 5 sp, 13 tr, 6 sp, 22 tr, (1 lct, 1 bar) twice, (7 tr, 1 sp) twice, 1 bar, 4 tr, 1 bar, 1 sp, 4 tr, 1 sp, (1 bar, 1 lct) 8 times, 7 tr, (1 sp, 4 tr) twice, 2 sp, 4 tr, 1 sp.

122. (One sp, 4 tr, 2 sp, 4 tr) twice, (1 bar, 1 lct) 8 times, 4 tr, 1 bar, 10 tr, 1 bar, (7 tr, 1 bar) twice, (1 lct, 1 bar) twice, 1 lct, 43 tr, 1 sp, 19 tr, narrow.

123. One sp, 4 tr, 6 sp, 34 tr, (1 lct, 1 bar) 3 times, 1 sp, (7 tr, 1 bar) twice, 10 tr, 1 sp, 4 tr, (1 bar, 1 lct) 8 times, 7 tr, (1 sp, 4 tr) 3 times, 1 sp.

124. One sp, 4 tr, 7 sp, 4 tr, 1 sp, (1 lct, 1 bar) 7 times, 1 sp, 4 tr, (1 bar, 7 tr) 3 times, (1 bar, 1 lct) 4 times, (1 sp, 22 tr) twice, narrowing last sp.

125. One sp, 4 tr, 12 sp, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, (7 tr, 1 sp) twice, 1 bar, 7 tr, 1 bar, 4 tr, (1 lct, 1 bar) 7 times, (1 sp, 4 tr) twice, 1 sp, 13 tr, 1 sp.

126. One sp, 4 tr, 4 sp, (4 tr, 1 sp) twice, (1 lct, 1 bar) 7 times, 4 tr, (1 bar, 7 tr) 3 times, 1 sp, (1 bar, 1 lct) 4 times, 1 bar, 16 tr, 1 sp, 22 tr, narrow.

127. One sp, 4 tr, 5 sp, 4 tr, 3 sp, (4 tr, 1 sp) twice, (1 bar, 1 lct) 4 times, 1 bar, 7 tr, 1 bar, 16 tr, 1 bar, 1 sp, 4 tr, 1 sp, (1 bar, 1 lct) 6 times, 1 bar, 1 sp, (4 tr, 1 sp) twice, 10 tr, 1 sp.

128. One sp, 4 tr, 6 sp, 4 tr, -:- (1 lct, 1 bar) 6 times, 1 lct, 1 sp, 4 tr, 1 bar, 16 tr, 1 bar, 1 sp, 7 tr, (1 lct, 1 sp) 4 times, 1 lct, (1 sp, 4 tr) twice, (1 sp, 13 tr) twice, narrowing last sp.

129. One sp, 4 tr, 3 sp, 4 tr, 7 sp, 4 tr, (1 bar, 1 lct) 4 times, 1 bar, 1 sp, 7 tr, 1 bar, 19 tr, 1 bar, 4 tr, (1 bar, 1 lct) 6 times, 1 bar, 13 tr, 2 sp, 4 tr, 1 sp.

130. Like 128th to -:-; 1 sp, (1 bar, 1 lct) 5 times, 1 bar, 1 sp, 4 tr, 1 bar, 10 tr, 1 bar, 4 tr, 1 bar, 7 tr, (1 bar, 1 lct) 5 times, 13 tr, (1 sp, 4 tr) 3 times, 2 sp, 4 tr, narrow.

131. (One sp, 4 tr) 4 times, 4 sp, 4 tr, (1 bar, 1 lct) 5 times, 7 tr, 1 bar, (7 tr, 1 sp, 4 tr, 1 sp) twice, (1 lct, 1 bar) 5 times, 1 lct, 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp.

132. Like 128th to -:-; (1 bar, 1 lct) 5 times, 1 bar, 4 tr, 1 bar, 7 tr, (1 sp, 4 tr) twice, 1 bar, 7 tr, 1 sp, (1 bar, 1 lct) 4 times, 1 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) twice, 2 sp, 7 tr, narrow.

133. One sp, 4 tr, 10 sp, 4 tr, 1 sp, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, 7 tr, 2 bars, 1 sp, 10 tr, 1 bar, 4 tr, (1 lct, 1 bar) 5 times, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 1 sp.

134. One sp, 7 tr, 1 sp, 4 tr, 4 sp, 4 tr, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, 4 tr, (2 bars, 7 tr) twice, (1 lct, 1 bar) 5 times, (1 sp, 4 tr) 3 times, 1 sp, 10 tr, 2 sp, 4 tr, narrow.

135. One sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 2 sp, 4 tr, (1 lct, 1 bar) 5 times, 1 sp, 7 tr, 1 sp, 4 tr, 1 bar, 4 tr, 2 bars, 1 sp, 4 tr, (1 bar, 1 lct) 4 times, 1 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) twice.

136. One sp, 4 tr, 8 sp, 7 tr, 1 sp, (1 lct, 1 bar) 3 times, 1 lct, 4 tr, 1 sp, 7

tr, 1 bar, 4 tr, (1 sp, 7 tr) twice, 1 sp, (1 lct, 1 bar) 5 times, 4 tr, 2 sp, (4 tr, 1 sp) twice, 10 tr, 1 sp, 4 tr, narrow.

137. One sp, 4 tr, 9 sp, 4 tr, (1 lct, 1 bar) 5 times, 1 lct, (7 tr, 1 sp) twice, 4 tr, 1 sp, 7 tr, 1 bar, 4 tr, 1 sp, (1 lct, 1 bar) twice, 1 lct, 1 sp, 16 tr, (1 sp, 4 tr) twice, 2 sp, 4 tr, 1 sp.

138. One sp, 4 tr, 2 sp, 4 tr, 1 sp, 4 tr, 5 sp, 10 tr, 1 sp, (1 lct, 1 bar) twice, 1 sp, 4 tr, 1 sp, (7 tr, 1 sp) twice, 4 tr, 1 bar, 7 tr, (1 bar, 1 lct) 5 times, (1 sp, 4 tr) twice, 1 sp, 10 tr, 1 sp, 4 tr, 2 sp, 4 tr, narrow.

139. (One sp, 4 tr) twice, 5 sp, (4 tr, 1 sp) twice, (1 bar, 1 lct) 5 times, 1 sp, 7 tr, 2 bars, 4 tr, 1 sp, 7 tr, 1 bar, 4 tr, (1 lct, 1 bar) twice, 4 tr, 2 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) 3 times, narrow.

140. One sp, 7 tr, 11 sp, 4 tr, 1 sp, 1 bar, 1 lct, 1 sp, 4 tr, 1 sp, 1 bar, 10 tr, 1 bar, 4 tr, 1 sp, 7 tr, (1 lct, 1 bar) 5 times, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 7 tr, narrow.

141. One sp, 4 tr, 10 sp, 4 tr, (1 lct, 1 bar) 5 times, 7 tr, 1 sp, 22 tr, 1 bar, 4 tr, 1 sp, 1 bar, 1 lct, 4 tr, 2 sp, 10 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, 1 sp.

142. One sp, 4 tr, 3 sp, 4 tr, 1 sp, 4 tr, 6 sp, 4 tr, 2 sp, 1 lct, 4 tr, 1 bar, 22 tr, 1 sp, 7 tr, 1 sp, (1 lct, 1 bar) 4 times, 1 lct, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) 3 times, narrow.

143. One sp, 7 tr, 1 sp, 4 tr, 5 sp, (4 tr, 1 sp) 3 times, (1 lct, 1 bar) 4 times, 1 sp, 7 tr, 1 bar, 1 sp, 10 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 bar, 1 sp, 4 tr, 3 sp, 10 tr, (1 sp, 4 tr) twice, 2 sp, 4 tr, narrow.

144. One sp, 4 tr, 12 sp, 4 tr, 1 sp, (4 tr, 1 bar) twice, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, (1 bar, 1 lct) 4 times, 1 bar, 1 sp, (4 tr, 1 sp) 3 times, 10 tr, (1 sp, 4 tr) twice, 1 sp.

145. One sp, 4 tr, 12 sp, 4 tr, (1 lct, 1 bar) 4 times, 1 lct, 1 sp, 7 tr, 1 bar, (1 sp, 7 tr) twice, 1 bar, 4 tr, 1 sp, 10 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, 1 sp, 4 tr, narrow.

146. One sp, 4 tr, 4 sp, 4 tr, 1 sp, 4 tr, 5 sp, (4 tr, 1 sp) 3 times, 7 tr, 1 sp, 1 bar, 7 tr, 1 sp, (1 bar, 1 lct) 4 times, 1 bar, 7 tr, 1 sp, 10 tr, 1 sp, (1 sp, 4 tr) twice, 2 sp, 4 tr, narrow.

147. (One sp, 4 tr) 3 times, 5 sp, (4 tr, 1 sp) twice, (1 bar, 1 lct) 4 times, 1 bar, 7 tr, 1 bar, 10 tr, 1 bar, 4 tr, 1 bar, 13 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, narrow.

148. One sp, 4 tr, 9 sp, (4 tr, 1 sp) twice, 1 bar, 7 tr, 1 sp, 1 bar, 7 tr, (1 lct, 1 bar) 4 times, 1 lct, 7 tr, 1 sp, 4

tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, narrow.

149. One sp, 4 tr, 11 sp, 7 tr, (1 lct, 1 bar) 3 times, 1 lct, 7 tr, 1 sp, 7 tr, 4 bars, (4 tr, 1 sp) 3 times, 10 tr, 1 sp, 4 tr, narrow.

150. One sp, 4 tr, 4 sp, 7 tr, 1 bar, (4 tr, 1 sp) twice, 2 bars, 7 tr, 1 sp, 4 tr, 1 sp, 10 tr, (1 lct, 1 bar) twice, 1 lct, (1 sp, 10 tr) twice, (1 sp, 4 tr) twice, 2 sp, 4 tr, narrow.

151. (One sp, 4 tr) 3 times, 5 sp, 4 tr, 1 sp, 7 tr, (1 bar, 1 lct) twice, 7 tr, 2 sp, (1 tr, 1 sp) twice, 7 tr, 1 bar, 7 tr, 1 sp, 10 tr, 1 bar, 4 tr, 2 sp, 10 tr, narrow.

152. One sp, 4 tr, 2 sp, 4 tr, 1 bar, 10 tr, 1 bar, 7 tr, 1 sp, 7 tr, 2 sp, (4 tr, 1 sp) twice, 34 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, 1 sp, 4 tr, 2 sp, 7 tr, narrow.

153. One sp, 4 tr, 28 sp, (7 tr, 1 bar) 3 times, 1 sp, 7 tr, narrow.

154. One sp, 4 tr, 1 sp, 1 bar, 7 tr, 1 sp, 7 tr, 1 bar, 7 tr, (1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr) 3 times, 1 sp, 4 tr, 2 sp, 4 tr, narrow.

155. One sp, 10 tr, (1 sp, 4 tr, 5 sp, 4 tr) 3 times, 1 sp, 10 tr, 1 sp, 13 tr, 1 bar, 7 tr, narrow.

156. Two sp, 4 tr, 1 bar, 7 tr, 1 bar, (10 tr, 1 sp, 4 tr, 1 sp) twice, (4 tr, 1 sp, 10 tr, 1 sp, 4 tr, 1 sp) twice, 4 tr, 1 sp, narrow.

157. One sp, 4 tr, 26 sp, 4 tr, 1 sp, 2 bars, 4 tr, narrow.

158. One sp, 7 tr, 1 bar, (1 sp, 4 tr, 1 sp, 10 tr, 1 sp, 4 tr) twice, 1 sp, 4 tr, 1 sp, 10 tr, 4 sp, 7 tr, narrow.

159. Two sp, 7 tr, 6 sp, 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 6 sp, 10 tr, 1 sp, narrow.

160. Slip over last sp, 2 sp, 19 tr, (1 sp, 4 tr) twice, 1 sp, 10 tr, (1 sp, 4 tr) twice, 1 sp, 16 tr, 1 sp, narrow.

161. Slip over last sp, 4 sp, 49 tr, 3 sp, narrow.

162. Slip over 3 sp, 16 sp.

For the edge: Fill the spaces with doubles, a picot of 5 chain over each 2d treble along the straight edges, in corner spaces, 3 doubles, picot, 2 doubles.

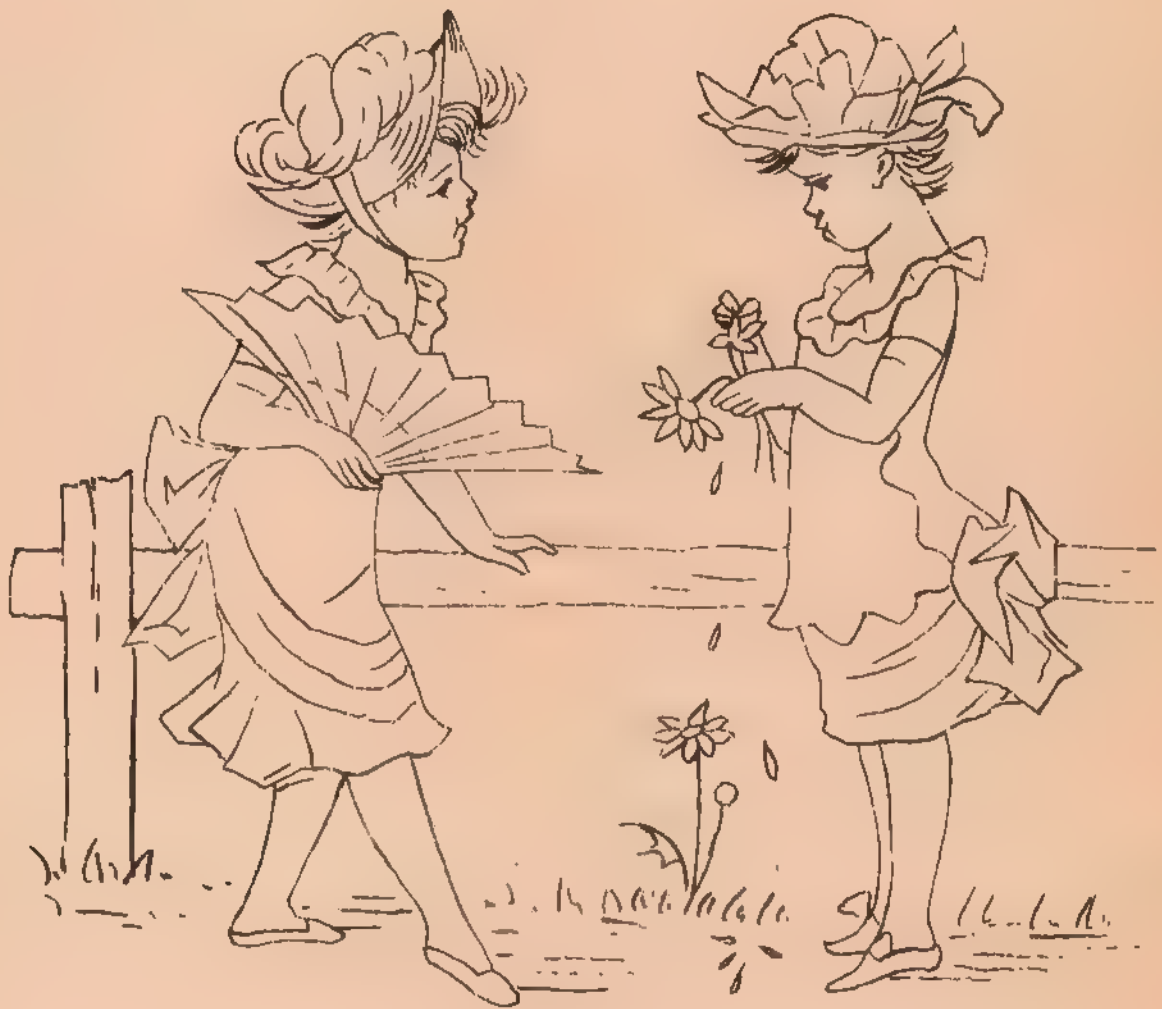


.. Although we have not yet been able to acquire the round Japanese centerpiece chart No. 12 which was asked for in the Query and Quote section (July, 1974), a reader has been kind enough to send in this matching oval centerpiece, which was designed as a companion piece.



# VILLAGE SCENES

BY KATE GREENAWAY



There never has been anything before or since quite like Kate Greenaway's picture children, or her magic gardens, or her heavenly flowers. All the world was an enchanted fairyland to her in childhood, and she never lost the magic

when she grew up. She once said, "The moment I hear a band I am in fairyland". She could transport herself into her pictures as she drew. The unpleasant reality of a cold and rainy day would disappear for her into a warm summer idyl. As a

child, she dreamed constantly of a room with a door which opened into a heavenly garden. She had a great capacity for excitement, too, and when she grew old enough to read she thrilled to fairy stories -- "Beauty and the Beast", "The

All of the artless innocence of childhood is captured in the simple designs of Kate Greenaway, popular artist of the last century. In this issue, we begin a series of 24 of her designs, suitable for embroidery or painting on a 10 or 11-inch quilt block. Four of the "Village Scenes" will be presented in each issue.

Courtesy of Mary Busler



Three Bears", "Snow White" - and the joy and magic and thrill of them stayed with her all her life and her drawings were rich with imagination.

Kate Greenaway was born March 17, 1846 in London, the second of four

children. Her's was a warm and loving family. Her father was a fine artist, a wood-engraver, and from him, she inherited her talent. She was devoted to her father and he delighted in her ability to draw and sent her to art school where her pro-

gress was rapid. By the age of twelve she had won all the prizes, Bronze medal, Silver medal, and the National Medallion as well as prize books. She worked very hard and studied constantly but always, there she was, in that world of her imag-

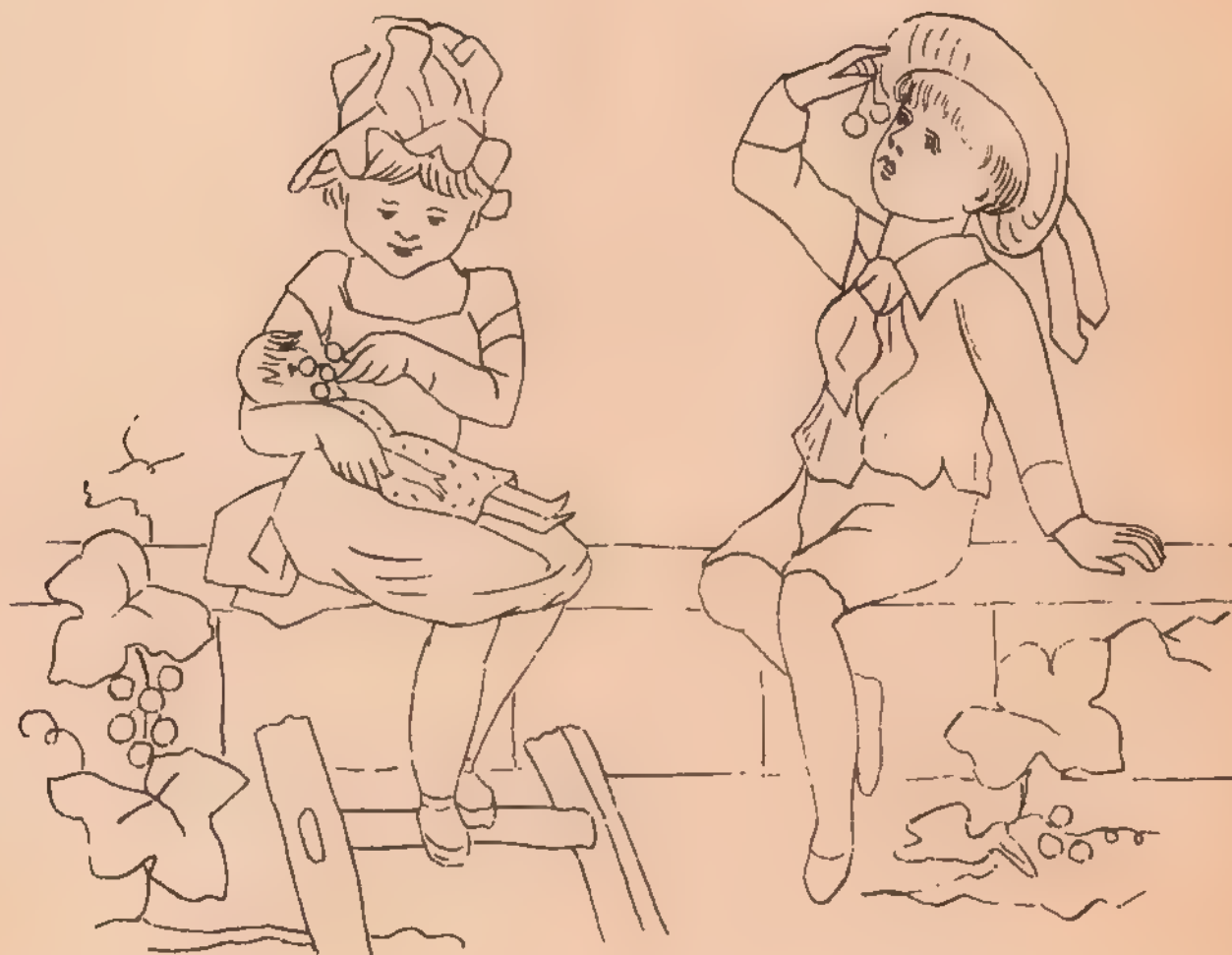


ination and she would not - or could not - follow orders. All the things she drew were the pictures she saw in her own mind. As the years went on, this proved to be a drawback. Her drawings, done with such skill and reflecting her lovely fancies, were, nevertheless, lacking in technique. She never did learn to draw figures.

on the magazine. Then, as fate would have it, the magazine failed! But Kate always had good friends. Though she was a very shy person, she had a winning personality and many people with whom she did business were attracted by her gentleness and recognized her worth. So Mr. Lottie got illustrating

advice and spent many hours in the National Gallery and the British Museum studying the old masters. This was time well spent, for, little by little, she acquired the delicate colors and exquisite style for which she became known.

At Kronheim she was illustrating books, struggling to interpret other



But she worked and worked and studied unceasingly.

When she was twenty-two, she had six drawings exhibited in the Dudley Gallery. They were bought by a Mr. Lottie of the "People's Magazine" and published. This led to a position

work for her with Kronheim & Co., publishers of children's books. This was a color-printing establishment. Kate had always had trouble with color. In her enthusiasm she used too many colors and they were too bright. So now, she took some good

people's ideas which, introvert that she was, was always a trial to her. But there was one thing which kept her going; she could design the clothes on her pictured children herself. She had a great collection of dolls and was a fine seamstress, too,

so she made clothes for these dolls; not the dull, Victorian dresses that children were wearing, but the pretty things she remembered on country children in her childhood and the quaint clothes, as well, of an era before her time (1775-1812). She copied these charming costumes onto her picture children and they

been only an occasional sentimental idea but in twenty-five years, they had become a fad. They were really Kate's commercial start. Now, with Kate Greenaway designing them, they were an instant success and she was doing original work with the best. So she went on and on, drawing charming children - in winter cos-

cess. So, in spite of all the work on hand, she went back to studying, to a most exacting drawing school, London Slade.

For all this work she got very little money. She hated to do copy work or draw other people's ideas, but she was obligated to help pay for a new house for herself and her family and



caught the eye of Mr. Ward, a printer of greeting cards. Mr. Ward published one of her drawings as a valentine and it sold fabulously. After the valentine, it was suggested that she design a Christmas card. Until 1846, Christmas cards had

tumes, in fur cloaks, in smocks - until Mr. Ward thought that quaint children were growing tiresome. But, by then, she was very busy with commissions for many publishers, although in her own opinion she didn't believe herself to be a suc-

cess. So, in spite of all the work on hand, she went back to studying, to a most exacting drawing school, London Slade.

Continued on page 56





Knitted Coat for Baby



Knitted Bonnet for Baby

## Knitted Comforts for Baby

This simple but effective outfit is worked all in plain or garter knitting, with just a simple crochet edging.

Materials required are: Twelve ounces of dark fawn, 1½ ounces of pale pink wool, and a pair of knitting needles of a size to give six stitches to the inch.

Length of coat is 16 inches; length of sleeve, 8 inches, including turn-back cuff.

Begin with the skirt of the coat.

Cast on 60 stitches and knit a row into the back loops. This is one of the front edges and as it has to hang, a neat, firm edge is necessary. This edge is obtained by knitting into the back loops.

Now knit plain or all garter rows, slipping the first stitch knit wise every row for 32 inches (without stretching).

Bind off, taking care that this bound off edge measures exactly the same as the cast on edge.

Now along one edge of this piece of work pick up a loop at the end of each ridge. There should be 192

stitches or thereabouts.

Knit a plain row, taking every 4th and 5th stitch together, to leave 154.

If there were not 192 stitches to start with, decrease at equal intervals along the row to leave 154.

Next make a row of holes thus: :- Knit 2, make 1 (by putting the wool around the needle), knit 2 together. Repeat from :- all along the row.

Take care that there are 154 stitches when the row is finished.

Knit one half inch on all the sides.

Then knit on the first 42 stitches for four inches.

At the outer edge cast off 6 stitches, and finish the row. Knit back to the outer edge.

Repeat these 2 rows once, and then continue without shaping until the piece measures 5 inches from the opening and 5½ inches from the row of holes.

Bind off.

Work on the next 70 stitches alone for the back until the same length as the piece just worked.

Do no shaping in this piece at all.

When 5½ inches from the holes,

bind off.

Work the next 42 stitches for the other front in exactly the same way as the first front.

**Sleeves:** Cast on 60 stitches, knit into the back loops and then knit garter for 5 inches.

Now reduce the stitches for the cuff by taking every 4th and 5th together, leaving 48.

Knit garter for 3 inches and bind off.

Work the other sleeve in the same way.

**Collar:** Cast on 18 stitches. Knit a row into the back loops and knit garter rows for 12 inches.

Bind off.

Sew up the shoulders of coat and also the sleeves.

Place the seam of sleeves about one inch in front of the underarm of coat, and sew around.

Place the middle of the collar to middle of back of coat. The edges of collar and edges of coat just meet. Sew around. Do not have any pull felt on the sewing thread.

With a teazel brush go over the whole of the coat and brush to get a soft, furry surface.

The cuffs on the sleeve turn back.

With the pink wool and the fine bone crochet hook, work 1 double into each stitch of sleeve for the edging.

**Collar Edging:** Work 4 chain, then work 8 long trebles into the 1st of the chain. Draw through and work 3 chain. Join to 1st chain. (This makes a tuft for the end of neck cord.)

Now work 36 chain. Join to edge of collar and work 1 double into each stitch, increasing in the corners, all around the collar. Then 36 chain and finish with a tuft like the first.

**Cord:** Take 4 strands of pink wool, each about 1½ yards. Knot each end and twist in opposite directions until it coils from the center.

Let it coil and knot again.

Pass the cord through the holes at waist and finish each end with a pink tassel.

### Bonnet

Begin with the center of the crown.

Cast on 6 stitches and knit 1 row, increasing in every stitch by knitting first into the front, then into the back of the stitch, to get 12.

2. Increase in alternate stitches by knitting twice into the stitch before slipping it off, making 18 stitches.

3. Plain.

4. Increase in every 3d stitch, making 24 stitches.

5. Plain.
  6. Increase in every 4th stitch, making 30 stitches.
  7. Plain.
  8. Increase in every 5th stitch, making 36 stitches.
  9. Plain.
  10. Increase in every 6th stitch, making 42 stitches.
  11. Plain.
  - Increase in every 7th stitch, making 48 stitches.
  13. Plain.
  14. Increase in every 8th stitch, making 54 stitches.
- Continue thus, increasing one stitch further on each alternate row until there are 108 stitches on the needle.

Work 6 rows now without shaping. Begin to draw in the bonnet now.

1. -:- Knit 20, knit 2 together. Repeat, ending with knit 20.

Work 7 plain rows.

9. -:- Knit 19, knit 2 together, repeat, ending with knit 20.

Work 7 plain rows.

17. -:- Knit 18, knit 2 together, repeat, ending with knit 20.

Work 7 plain rows.

Continue thus until 80 stitches remain.

Work without shaping until the depth is about five inches from the first lot of decreasings, then cast off.

Draw up the circle at back of bonnet and sew down the back seam for about two inches.

Turn back the flap about three inches.

Begin with the pink wool and work 1 double in each stitch across the flat.

Work 6 rows of this.

Brush the surface of the bonnet to get the same furry effect as the coat.

Make a twisted cord with 3 strands this time and thread through the edge of flap and then through the bonnet. This keeps the flap in its place. Now continue through the bonnet only, and then pass through the flap and bonnet at the other end.

Finish the ends with tassels.



## Stocking in Rhyme

To knit a stocking, needles four;  
Cast on three needles and no more;  
Each needle stitches eight and twenty,  
Then one for seam-stitch will be plenty.

For twenty rounds your stitch must be

Two plain, two purl alternately,  
Except the seam-stitch which you do  
Once purl, once plain, the whole way through.

A finger plain you next must knit  
Ere you begin to narrow it;  
But if you like the stocking long  
Two fingers' length will not be wrong.

And then the narrowings to make,  
Two stitches you together take  
Each side the seam; then eight rounds plain

Before you narrow it again.  
Ten narrowings you'll surely find  
Will shape the stocking to your mind;

Then twenty rounds knit plain must be,

And stitches sixty-five you'll see.  
These just in half you must divide,  
With thirty-two on either side,

But on one needle there must be,  
Seam-stitch in middle, thirty-three.  
One half on needles two you place

And leave alone a little space;  
The others, with the seam in middle,  
To manage right is now my riddle.  
Backward and forward you must knit,

And always purl the backward bit;  
But seam-stitch purl and plain, you know,

And slip the first stitch every row.  
When thirty rows you thus have done,

Each side the seam knit two in one  
Each third row, until sure you feel  
That forty rows are in your heel.

You then begin the heel to close;  
For this, choose one of the plain rows;

Knit plain to seam, then two in one,  
One plain stitch more must still be done.

Then turn your work, purl as before  
The seam stitch - two in one, one more;

Then turn again, knit till you see

Where first you turned, a gap will be.

Across it knit together two,  
And don't forget one plain to do;  
Then turn again, purl as before,  
And sew till there's a gap no more.  
The seam stitch you no longer mind;  
That, with the heel, is left behind.  
When all the heel is quite closed in,  
To knit a plain row you begin,  
And at the end you turn no more,  
But round and round knit as before.  
For this, on a side needle take  
The loops the first slip-stitches make;

With your heel needle - knit them plain,

To meet the old front half again.  
This on one needle knit should be,  
And then you'll have a needle free  
To take up loops the other side,  
And knit round plain, and to divide  
The back parts evenly in two;  
Off the heel needle some are due;  
Be careful that you count the same,  
On each back needle, knit round plain;

But as the foot is much too wide,  
Take two together at each side,  
On the back needle where they meet  
The front to make a seam quite neat.  
Each time between knit one plain round,

Till stitches sixty-four are found;  
And the front needle does not lack  
As many as on both the back.

You next knit fifty-six rounds plain,  
But do not narrow it again;

'Twill then be long enough, and so  
Begin to narrow for the toe.

Your long front row knit plainly through,

But at its end knit stitches two;  
Together and together catch

Two first in the next row to match;  
Then to the other side knit plain

Half round, and do the same again;  
That is, two last together catch,

Two first in the front row to match.  
At first knit four plain rounds between,

Then two, then one, until 'tis seen  
You've knit enough to close the toe;

And then decrease in every row,  
Until to stitches eight you're brought,

Then break the thread off - not too short -

And as these stitches eight you do,  
Each time your end of thread pull through;

Then draw up all to close it tight,  
And with a darning needle bright,

Your end of thread securely run,  
And then, hurrah! the stocking's done!



# A Collar in Antique Filet

By MRS. BERTHA KNORR



There is no more popular "all-over" pattern in crochet, and none more effective than the antique or "spiderweb", which has been in favor for so long a time. The collar illustrated is commenced at the back, widened to the shoulder-points, and decreased to the points in front. White or ecru crochet cotton may be used, No.30, finer or coarser; if finer thread is preferred, or a larger collar is wanted, you have only to add an extra "spiderweb" to the width of back. Make a chain of 98 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble) 30 times, turn.

2. Chain 6, 3 trebles in last space of preceding row and treble in treble, -:- chain 7, miss 2 spaces, a double in treble, 3 in space and 1 in treble, chain 7, miss 2 spaces, 4 trebles in next 4 stitches, repeat from -:- 4 times, chain 2, a triple treble in same space with last treble (to widen), turn.

3. Edge (like 2d row to -:-); chain 2, miss 2, treble in treble and 3 under chain, chain 5, 3 doubles over 5 doubles, missing 1st and last, chain 5, 3 trebles under chain and treble in

treble, repeat across, ending with chain 2, miss 2, 4 trebles, widen (as at end of 2d row).

4. Edge; -:- chain 4, double treble in space, chain 4, miss 3 trebles of last row, treble in treble and 3 under chain, chain 4, a double treble in 2d of 3 doubles, chain 4, 3 trebles under chain and treble in treble, repeat across, ending with chain 4, 3 doubles, chain 4, 4 trebles, widen.

5. Edge; -:- chain 5, a double in double treble and 1 in chain each side, chain 5, miss 3 trebles below, treble in treble and 3 under chain, chain 2, 3 trebles under next chain and treble in treble, repeat from -:- across, ending with chain 5, 3 doubles, chain 5, 4 trebles, widen.

6. Edge; chain 7, 3 doubles over 3 doubles and 1 in chain each side, chain 7, miss 3 trebles, 4 trebles in next 4 stitches; repeat across, ending with chain 7, 5 doubles, chain 7, 4 trebles, widen.

7. Same as 3d row, only with an extra repeat.

8. Same as 4th row.

Continue in this way until you have completed the 35th row; or, if desired, work another row of the

spiderwebs, making 43 rows in all.

36. Same as 4th row, repeating from -:- 4 times (working the pattern 5 times in all); then 3 spaces, 4 trebles (last 3 under chain), chain 4, double treble in 2d double, chain 4, 4 trebles (1st 3 under chain), repeat twice, 3 spaces, and finish the row as begun, working back from 1st 3 spaces.

37. Same as 5th row across the shoulder; 5 spaces, 4 trebles, chain 2, 4 trebles, repeat twice, 5 spaces, and finish row as begun, working back from 1st 5 spaces across shoulder.

38. Like 6th row across shoulder, (7 spaces, 4 trebles) 4 times, and work back across the other shoulder. This row completes the back. The narrowing for the front now begins.

39. Chain 4, miss 3 trebles, treble in treble and 3 under chain, -:- chain 5, 3 doubles over 5 doubles, and continue same as 3d row across shoulder, ending with 4 trebles, 1 space, turn.

40. Two spaces (chain 5, treble in next treble, for 1st space), 4 trebles, chain 4, double treble in 2d double, and continue same as 4th row, ending with -:- 4 trebles and a double treble under 4 chain of last row, to narrow, turn.

41. Edge (like 39th to -:-); chain 2, 4 trebles, chain 5, 3 doubles, and continue the pattern same as in 5th row, ending with 3 spaces, turn.

42. Four spaces, 4 trebles, chain 7, and continue like 6th row, ending same as 40th from -:-.

43, 44, 45. Same as 41st, 40th and 39th.

46. Chain 3, 2 trebles in space and treble in treble, chain 7, and continue like 6th row, narrowing at end.

Work as directed until you have five half diamonds of spaces along the neck-edge and have reached the 78th row, which will consist of 4 trebles, narrow; then chain 7, turn, fasten in top of 3 chain (representing 1st treble of 78th row) and fasten off.

Fasten in on the other side (at beginning of 38th row) and repeat from 39th row. Work around the neck with a double in each stitch and 2 in each space. Finish the edge as follows: Two trebles and 2 double trebles in space, chain 5, fasten back in 1st stitch for a picot, 2 double trebles and 2 trebles in same space, completing the shell, fasten with a double in next space, and repeat.

Cuffs to match the collar are easily made,



Courtesy of Pacific Furniture Co., Seattle, Wash.

# Trapunto Quilting

BY CHRISTINE FERRY AND MILDRED MOWLL

A flounced bedspread of celanese taffeta may suitably be used with any style of bedroom furniture other than primitive pine and maple, which call for candlewick or patch-

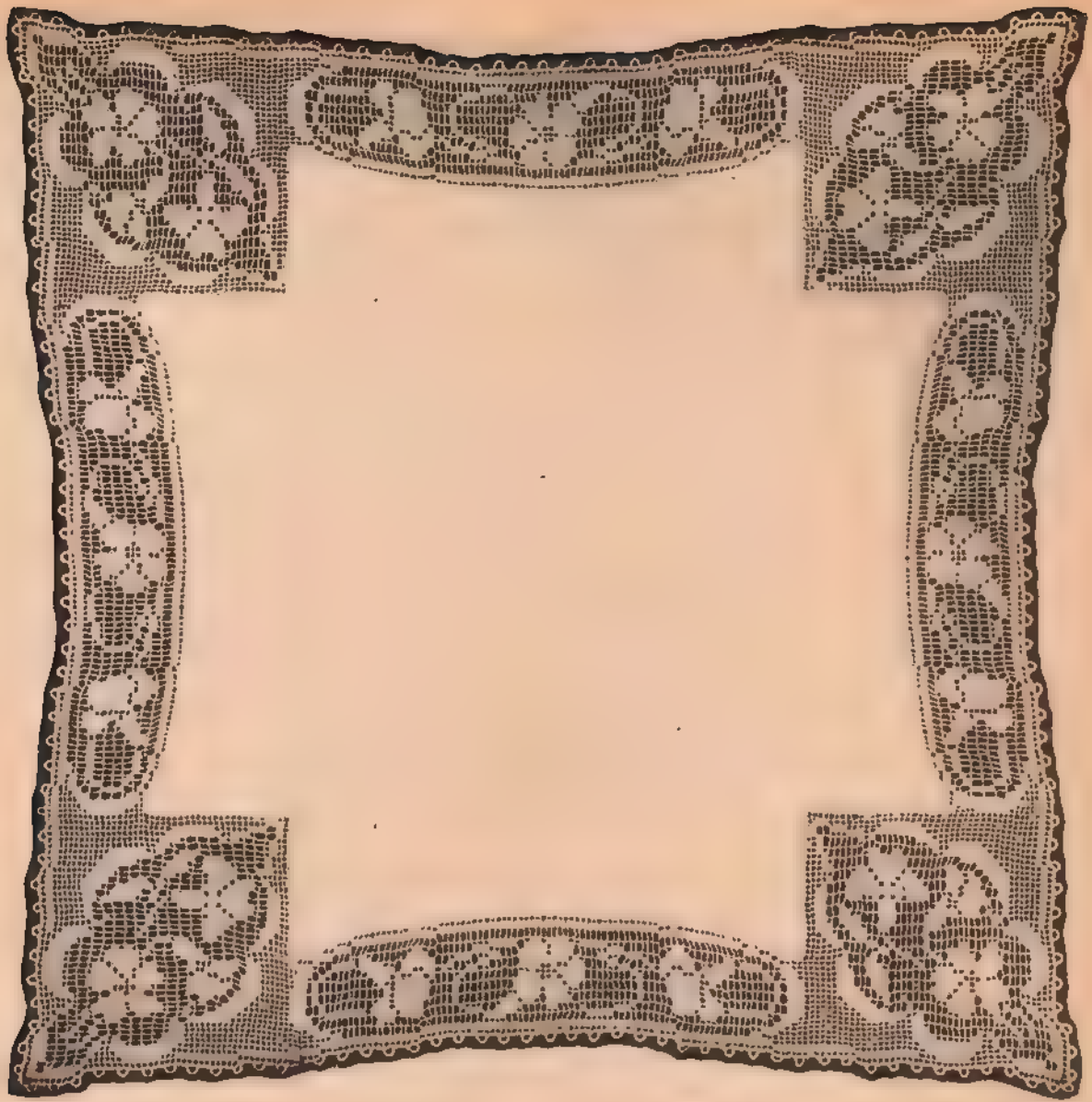
work coverlets, or the more sophisticated modern, with which a plain spread of heavier texture is more desirable.

In both twin and double bed sizes

the width of the central panel is the same, about forty inches inside the welting, the strip connecting with the flounce varying to suit the top of

Continued on page 41





## Centerpiece with Border in Primrose Design

If a thread is used that will give about eight and one half spaces to the inch, the centerpiece will measure, completed, eighteen to twenty inches square. Somewhat depends on one's method of work. If a larger centerpiece is desired, choose a coarser thread, having it correspond as nearly as possible to the texture of the linen. If for a lampshade, work exactly as shown, then cut out a circular piece from the center of the silk, the same diameter as the top of the frame and finish the cut edge, either by sewing a suitable gimp all around, or with double crochet and loops, to match the edge of the lace.

**For the Border:** Make a chain of 59 stitches (A to B on the chart).

1. A tr in 8th st from hook, and 1 in each of following 3 sts, 6 sp, 19 tr, 4 sp.

2. Two sp (ch 5 for 1st), 28 tr, 5 sp; edge (of 4 tr, 1 sp).

3. Edge (of 1 sp, 4 tr); 4 sp, 34 tr, 1 sp.

4. One sp, 7 tr, 1 sp, 3 bars or open lacets (of ch 5, miss 5, 1 tr), 10 tr, 3 sp; edge.

5. Edge; 2 sp, 7 tr, 2 bars, 13 tr, 1 bar, 1 sp, 4 tr, ch 2, 1 tr in same st with last tr (to widen).

6. Ch 7, tr in 1 tr (to widen at beginning of row), 4 tr, 1 sp, 1 bar, 4 tr, 2 bars, 7 tr, 1 sp, 1 bar, 4 tr, 1 sp; edge.

Continue, increasing as directed where necessary, until you have completed the 56th row (C to D); then work from 23rd row (E-F) back to A-B, making 89 rows in all. Here do not break the thread, but make a chain of 80 stitches from B to G.

90. Tr in 8th st from hook, 24 more sp on ch, 16 sp on work; edge.

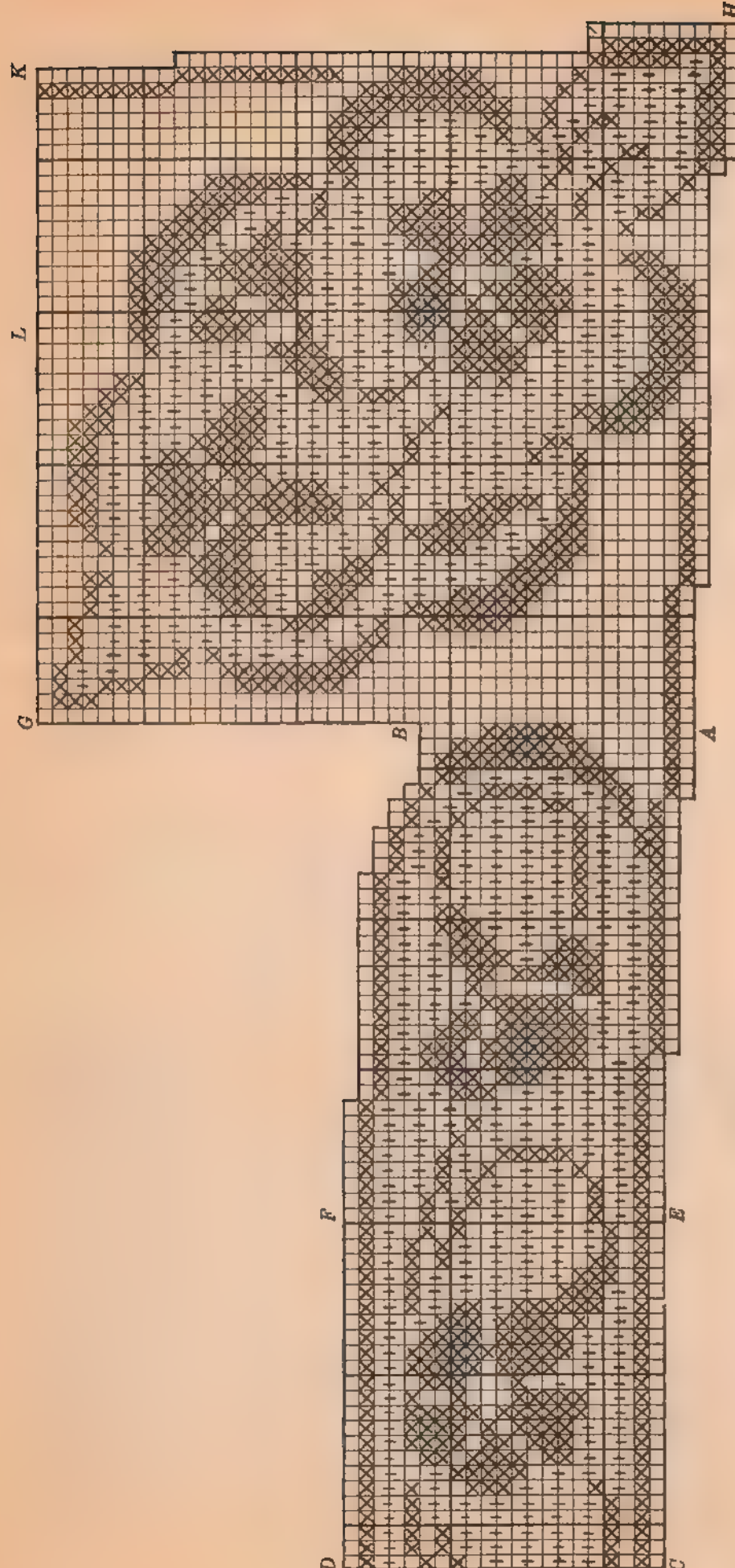
91. Edge; 37 sp, 10 tr, 1 sp.

Work on to H, following the chart, and fasten off. Join thread again at K, work A to B along the side of corner from K to L, and repeat for the remaining three sides of the border.

**For the outer Edge:** Work 3 double crochets in each of 4 spaces, chain 7, fasten with slip stitch back in 5th double crochet from hook, fill the loop of 7 chain with 9 double crochets, slip stitch in top of last double crochet on foundation, and repeat.

Fill the space on inner edge with trebles instead of double crochets; and when sewing the lace to the material, note that the corner pieces are really right angles on this edge, and quite square.

See pattern on page 41



Continued from page 39

the mattress. Consequently, a design such as the one shown here could be used on both sizes. The monogram, reading from the top down, should consist of the bride's maiden initials, that of the family name coming at the bottom.

Trapunto quilting is done from the back and is merely a matter of plain sewing. A light-weight cheesecloth lining carries the design and is basted against the underside of the fabric. Then the outlines are run with short even stitches through both materials and, finally, the wadding is drawn in from the back with a steel crochet hook, filling the spaces within the outlines of the design so that the design has a raised, or embossed, appearance. This Trapunto needlework is very decorative and, best of all, it requires but little practice to do it very nicely. No one need fear to undertake it.

In this instance, because of the size of the design, the first step is to seam together the two strips of cheesecloth. Then lay the spread face down upon a dining table top, place the cheesecloth upon it with the design uppermost, pin it in place (using small steel pins in order not to mark the silk) and then baste carefully through the center in both directions, along the edges and around all parts of the design.

Finish each section of the design independently of its neighbor, drawing the quilting thread just enough so that it lies smoothly yet does not pull the fabric.

To pad: Lay the spread face down on a smooth surface and, using a medium size steel crochet hook, No. 8 or 9, insert the hook open side down, in and out of the cheesecloth, lengthwise the space to be filled, catch a wisp of the padding with the hook and draw it into the little pocket inside the quilted lines. Hold the needle flat inside hand with the first finger on the shank to steady it and "hoe" the padding in. Continue until the design is quite puffy.

**Note:** We do not operate a pattern service, and cannot provide patterns other than those small enough to be reproduced on the pages of this magazine. Suitable patterns are available from various commercial sources.



# Teneriffe Lace

This very lovely and artistic lace takes its name from the place of its birth - Teneriffe Island, the largest of the Canary group. Another name, doubtless originally applied to it by the earliest workers, is said to have been borrowed from "Taoro," a sacred valley of this Spanish Island, where a great deal of the lace was made as long ago as the fifteenth century, and probably before this. Later it found its way into Brazil and other parts of South America, and became known as Brazilian-point lace. But it is the same beautiful work, originated by the peasant women of Teneriffe and brought by them to perfection.

Teneriffe lace is first cousin to drawnwork in general effect, but threads are put in to provide a basis instead of being pulled out, and the work is thus lessened appreciably; the foundation in readiness, it only remains to knot and weave the threads exactly as in drawnwork. There are various devices of appliances, but really nothing more satisfactory than one easily made at home at no expense whatever. For example, the attractive wheels illustrated, measure, when completed, three and a quarter inches across; trace a circle of that diameter on heavy cardboard, and a little outside

this - perhaps one-eighth inch - a second circle; perforate or dot the latter at even distances, making as many dots as the wheel has edge-loops or pairs of threads. This is easily done by setting a pair of dividers at the right width, say one-eighth inch, and spacing off the circle. Make another row of dots on the inner line, having the same number but necessarily a little nearer together; then with a needle, and strong thread, come up through a dot on the outer line and put it down through a corresponding dot inside, up through the next outside dot, down through the next inside one, and so on all around, making a row of little upright bars of thread, under which to catch your foundation-threads for the wheel.

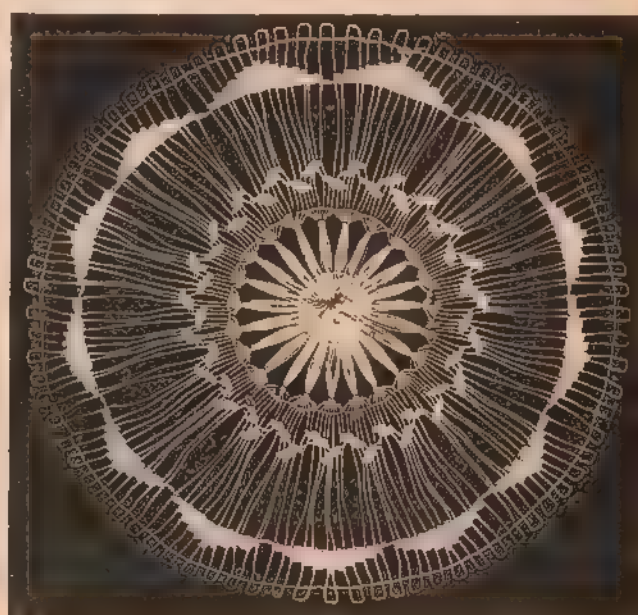
You are now ready to begin; working methods are practically the same, always. In using the simple device described, bring your needle up at exact center of the cardboard circle, leaving a length of thread hanging; pass the needle under a stitch or bar at the edge, cross the cardboard to a stitch on the other side, just opposite, under that and again across, crossing the center thread and slipping the needle under the stitch just back of the first, cross again and work under the stitch

ahead of the last one on that side. Continue entirely around and when all the threads are in, pass back to the center from which the first thread started, and knot all the crossing threads together, making two knots, one at right angles to the other; or, the last thread may be tied securely to the first. Care should be taken not to twist a thread between the bar under which it passes and the center. Having knotted the foundation-threads, as directed, weave closely around the center three or four times, passing over and under the threads alternately and remembering to "change the weave" each time around by passing under two threads or missing a thread.

Up to this point all Teneriffe wheels are practically the same, differing only in size, and the quality of thread used, together with the number of dots or foundation-threads. Those illustrated, distinctively "Teneriffe" in design, and shown full-size are done with very fine thread; coarser thread, on a larger foundation, would result in a very lovely doily. As pictured, each has eighty double or pair-threads, and the closely-woven center of the first is slightly smaller than the other, or about three-eighths inch in diameter.



This wheel features a graceful wreath bordering the star center.



Introducing the spoke motif at center and broad point border.

Having completed the last round, fasten the thread with a tiny button-hole stitch or knot, pass out one-half inch and knot each pair of threads all around. To make the knot, turn the thread in a loop to the left, holding it under the left thumb pass the needle under the thread - or threads - to be knotted and through the loop, and draw up tightly; it is made exactly like the familiar chain stitch, in embroidery. Just outside this circle the points of tiny squares are woven, each over two pair-threads, as follows: Go over one pair, under the next, back over that, under the first, and so on until you have a little block of five threads; drop the first pair, and weave over the second and third, in the same way, this block cornering to the first. Continue until you have five blocks, the last at the tip of point; then work down to the knotted circle and repeat nine times, making ten points. Try to have the little blocks or stitches as even as possible - the ability to do this will come with practise. Now, about a

quarter-inch from the tip of points, knot each thread all around.

Just outside this circle comes the weaving of the vine, a design characteristic of the lace made in the far-away Spanish island of Teneriffe. Starting about a quarter-inch from the circle, weave over five single threads, back and forth, twice; -:- drop a thread at the right and take on one at the left, weave back and forth three times and repeat from -:- once. Do the next leaf in the same way, working to the left, using the fifth thread of the first leaf and the next four, and dropping the threads at the left as you take them on at the right. Continue around the circle, the last leaf coming at the upper side of the first. To pass from one leaf to another, when necessary, the working-thread may cross the preceding leaf at the back, or the needle may be pushed through the weaving.

Outside the vine is another circle, knotting each thread, then the edge circle, each pair of threads being knotted, leaving the row of loops. The wheel is then released by snip-

ping the little bars which hold the foundation-threads. Any slight variation in the weaving or knotting is not noticeable, although the work should be as regular as possible.

For the second wheel, after completing the close center, pass out about three-eighths inch, knot the threads in groups, to form spokes, and just outside knot each thread, all around; again we have the vine, each little leaf woven over five threads, and at the outer edge a series of broad points, woven over single threads, back and forth three times, dropping a thread at each side, and continuing in this way to the tip. The outer row of knotting takes each thread, giving square loops at the edge. It seems unnecessary to go so much into details, since the close-up illustration shows them perfectly, and after one wheel has been mastered there is little difficulty in working out any design. Use a long and rather large needle, with blunt point, as this enables one to pick up the stitches and do the weaving more easily.

## ? " ? " ? " ? " ? "Query & Quote"

Please send me a copy of the last two lines of your poem "Be good, sweet maid etc."

Mrs. G.H. Bradford, 4413 Cambria Ave., Kensington, Md. 20795

The poem, as printed in our February-March, 1973 issue, is as follows:

Be good, sweet maid, and let who will be clever,  
Do noble things, not dream them, all day long:  
And so make life, death, and that vast forever,  
One grand, sweet song.

The poem was worked in cross-stitches on a Helen Grant sampler.

I lost my Apple Leaf bedspread pattern, and can't finish my spread until I can find another. Hope someone can help.

Miss Helen Kraus, 904 Tearville Dr., St. Louis, Mo. 63137

I always admired the roll-stitch or worm-stitch in crochet, but was never able to do it evenly and well, so the rolls would be smooth after drawing the thread through, until I learned this "trick": Take a long, fine darning, a piece of firm wire, or anything similar, and place this alongside the crochet-hook, holding it there while you wind the thread for the roll-stitch around both of them together; then, while keeping the coil in place as usual, slip the darning out and pull the thread through. This will be a little trouble, but will give you an excellent result.

Mrs. B.F.J., New Jersey

I am interested in finding a pattern for crocheted chair back and arm rests in a George Washington and Martha design. I made one in the late 40's or 50's, and have misplaced the pattern.

Mrs. Gertrude Hammond, 6501 Germantown Rd., Box 93, Middletown, Ohio 45042

My maternal grandmother was a prolific quilter. My mother was given a number of her blocks to complete a large quilt. The pattern for these blocks is drawn below. I am also quilting and collecting books and other information on quilt patterns and their names. Although I have researched, I have been unable to find the name of this pattern. I was told that my great grandmother made a quilt nearly every year up till she was 100, and she might have created the pattern herself. I would much appreciate hearing from anyone who knows this pattern.

Mrs. Linda Sue Dagel, 617 Orange St., Muscatine, Iowa 52761



I am looking for a pattern (either knit or crocheted) for a teapot cozy. Mary Caruana, 5715 Reed Ln., Paradise, Calif. 95969



# An Allover Lace or Border

By MARY CARD

This lace, though built up on the Irish - crochet plan of separate pieces, is yet simple enough for those who cannot work that variety of crochet. Any size cotton may be used, but it looks best in the finer sizes of a good mercerized cotton worked with a fine needle.

Each full medallion is made up of a center, 4 curves and 4 buds; the connecting medallions are the same, but have no buds.

Chain 8, make a ring, chain 3 for a treble, 19 trebles into the ring, join round; chain 3 for a treble, (chain 1, treble in next) 19 times, chain 1, slip-stitch to 3d or the 3 chain stitches (20 holes in all). This makes the center.

For the bud, put 2 doubles in each of 2 holes of center, chain 9, for a stem; chain 15 more for a ring, then into this ring work 3 doubles, 1 half treble, 20 trebles, 1 half treble, 3 doubles, join round; miss 1 chain stitch of the stem, 8 doubles in next 8, fill 2 holes of center.

For the curve, chain 12, slip-stitch into the 3d treble of the bud, turn; 20 doubles on chain, fill 1 hole of center, turn; (chain 3, miss 1 double of curve, double in next) 9 times, chain 3, slip-stitch into same stitch of bud, turn; (2 doubles in each of 2 holes, picot of 5 chain) 4 times, 2 doubles in last 2 holes of curve.

Repeat the bud and the curve 3 times more and fasten off.

Work 3 more full medallions and then a connecting one to join them together. See the diagram in which the rings 1,2,3,4 represent the full medallions and 5 the connecting one. For this, work a center, fill 2 holes of the center, chain 8, double into the top of one of the buds of 1st medallion; turn, 8 doubles on the 8 chain; fill 2 holes of center, work a curve into the 3d treble at the other side of the same bud; fill 2 holes of center, chain 8 for stem, join to the middle of bud of the 2d medallion, then a curve into the same bud; continue round the center, putting the next stem and curve into the 3d medallion, and the last stem and curve into the 4th medallion.

The diagram will show the positions of the medallions and the order

in which they are to be taken up by the connecting medallions.

Now work 2 more full medallions, place them in the positions of Nos. 6 and 7 in the diagram. Work the center of No. 8 which is a connecting one, join it with a stem and curve to No. 6, then to No. 7, then to No. 4, but when doing the last row of this curve, stop just before the 2d picot and make the little diamond of chain stitches that is seen to hold four curves together. Chain 9, double into the 2d picot from the bud of No. 4. Chain 7, double into the 2d picot of No. 5, chain 7, double into the 2d picot of No. 3, chain 7, slip-stitch into the 3d chain stitch from the curve you are making, chain 2, this completes the picot; so finish the curve, join the next stem and curve to medallion No. 3, and fasten off. In the same way whenever a curve makes the 4th of a set of 4 it is to be joined to the other three by a diamond of chain stitches worked into the 2d picot of each.

The medallions on the edge are modified. They may be worked in as you go, or added after the rest are all done. The one described goes between Nos. 2 and 3 on the diagram.

Work a center, fill 2 holes of it,

work a stem of 5 chain only to the middle of the left-hand lower bud of No. 3; fill 2 holes, work a curve to the same bud, and as this makes the 4th of a set, work the diamond also. Fill 1 hole of center, make a bud with a stem of 4 chain stitches instead of 9, joining the side of the bud to the lowest picot of the curve, and at the middle to the bud of No. 2 medallion; put 4 doubles on the stem, fill 1 hole, make another bud, joining it to the first at the 3d treble, fill 2 holes, and work 6 more buds with 2 holes between them, joining them together and joining the last also to the nearest curve at the last picot. Fill the remaining holes and fasten off.

The extra medallion at the corner will be seen to be mixed. Three buds and 3 curves are worked in the usual way, then 5 more buds with stems of 9 chain are added, there being 2 holes between the 2d, 3d and 4th of these 5 buds, and 1 hole between the others.

**The Beading.** Hold the wrong side of the lace toward you (double treble into the 3d treble from the stem of a bud, chain 15, double into the 3d picot of the following curve, chain 6, double into the last picot, chain 17,

Continued on page 46



Border of Allover Lace

# Trimmings Easily Made

By HARRIET NELSON



No. 1. By Harriet Nelson

**No.1.** Make a chain of 11 stitches, turn.

1. A treble in 8th stitch from hook, chain 2, miss 2, 1 treble, turn.

2,3. Chain 5, treble in next treble, 1 space, turn.

4. Chain 5, treble in next treble, 2 in space and 1 in treble, chain 4, 3 trebles in same space and treble in treble at end of 2d row, turn.

5. Chain 4, miss 3 trebles, treble in treble, 3 trebles under 4 chain, chain 4, 3 trebles under same 4 chain, treble in treble, 2 spaces, turn.

6,7. Like 2d and 3d rows.

Repeat from 2d row to length required.

**For the Edge:** Two trebles in 1st space of 7th or last row, -1- treble in 4th treble of 5th row, 3 trebles under 4 chain, chain 3, 3 trebles under same chain and treble in treble, chain 5, miss 2 trebles, treble in treble, turn, 9 doubles under 5 chain, catch in top of treble, turn, (chain 3, a half treble in double) 9 times, 3 trebles under 4 chain, chain 3, 3 trebles under same chain and treble in treble, miss 1 space, 2 trebles in next, and repeat from -1-.



No. 2. By Harriet Nelson

**No.2.** Make a chain of 11 stitches, turn.

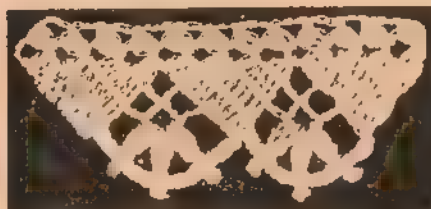
1. Miss 3, 2 trebles in next stitch, chain 3, 3 trebles in same place, chain 2, miss 2, 1 treble, chain 6, fasten at end of chain, turn.

2. Chain 3, 11 trebles under 6 chain and treble in treble, chain 2, shell of 3 trebles, 3 chain and 3 trebles in shell of last row, a treble under 3 chain at end of row, turn.

3. Chain 3, shell in shell, chain 2,

treble in treble, chain 6, miss 3 trebles, fasten in next, turn.

Repeat from 2d row.



No. 3. By Harriet Nelson

**No.3.** Make a chain of 4 stitches, turn.

1. Shell of 3 trebles, 3 chain and 3 trebles in 1st stitch of chain, turn.

2. Chain 3, 2 trebles in 2 trebles, shell in shell, a treble in 3 chain at end of row, turn.

3. Chain 3, shell in shell, a treble in each of 6 trebles, turn.

4. Chain 3, a treble in each of 8 trebles, shell in shell, a treble in chain at end of last row, turn.

5. Chain 3, shell in shell, (chain 2, miss 3 trebles, 1 treble) twice, turn.

6. Chain 5, treble in next treble, chain 2, 3 trebles in 3 trebles of shell, shell in shell, a treble in chain at end, turn.

7. Chain 3, shell in shell, 6 trebles in 6 trebles, (chain 3, 3 triple trebles under 5 chain, keeping the last loop of each on needle and working all off together, then make a tight chain to close the cluster) 3 times, chain 3, fasten in top of 3 chain at beginning of 4th row, turn.

8. (Make 5 doubles under 3 chain, double in top of cluster, chain 5, fasten in same stitch for a picot) 3 times, 5 doubles under 3 chain, and 1 in top of treble, chain 2, 8 trebles in 8 trebles, shell in shell, a treble in chain at end, turn.

Repeat from 5th row.



No. 4. By Louise Campbell

**No.4.** Make a chain of 15 stitches, turn.

1. Miss 3, 2 trebles in next 2 stitches, chain 1, miss 3, 3 trebles in next stitch, chain 5, fasten in 1st stitch of chain for a picot, 3 trebles in same stitch, chain 3, 1 treble in same place, chain 3, miss 5, 3 trebles in next, picot, 3 trebles, chain 3, 1 treble, all in same place, turn.

2. Chain 3, 3 trebles under 3 chain of last row, picot, 3 trebles under same chain, chain 3, miss next 3 chain, 3 trebles, picot, 3 trebles, chain 3, and 1 treble under next, chain 3, 3 trebles at end of row, turn.

3. Chain 3, 2 trebles in 2 trebles, chain 1, 3 trebles, picot, 3 trebles, chain 3 and 1 treble, all under 2d 3 chain, chain 3, 3 trebles, picot, 3 trebles, chain 3 and 3 trebles under next 3 chain, turn.

Repeat from 2d row.



No. 5. By Louise Campbell

**No.5.** Make a chain of 23 stitches, turn.

1. A treble in 8th stitch, (chain 2, miss 2, 1 treble, forming a space) 5 times, chain 5, a treble in same stitch with last treble, turn.

2. Chain 3, 6 trebles under 5 chain, treble in treble, 1 space, 13 trebles, counting all, 1 space, turn.

3. Chain 5, 4 trebles in 4 trebles, 2 spaces, 4 trebles, 1 space, (chain 1, treble in next treble) 6 times, turn.

4. Chain 3, (shell of 2 trebles, 1 chain and 2 trebles under 1 chain of last row, chain 1, miss 1 space) 3 times, treble in treble, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, turn.

5. One space, 13 trebles, 1 space, (chain 2, shell of 2 trebles, 2 chain and 2 trebles in shell of last row) 3 times, turn.

6. Chain 3, (shell of 3 trebles, 1 chain and 3 trebles in shell of last row, chain 1) 3 times, treble in

Continued on page 46



## TRIMMINGS EASILY MADE

Continued from page 45

treble, 6 spaces, turn.

7. Six spaces, chain 5, treble in same stitch with last treble, turn. Repeat from 2d row.



No. 6. By Mrs. A. L. King.

No. 6. Edging combining rickrack braid with crochet is especially serviceable. Fasten thread in 1st point, -:- a treble in next point, (chain 4, a treble in same point) 3 times, fasten with a double in next point; repeat to length desired.

2. Fasten in point on opposite side, for heading, -:- chain 4, fasten in next point; repeat.



No. 7. By Mrs. A. L. King

No. 7. 1. Fasten in 1st point, chain

7, a treble in same point, -:- a treble in next point, chain 4, a treble in same point; repeat from -:- to end.

2. (Chain 4, a treble in top of 2 trebles, between point, of last row) 4 times, chain 4, a double in top of next 2 trebles; repeat.

3. Like 1st row, for heading.



No. 8. By Leah N. Buhaker

No. 8. Chain 8, turn.

1. Miss 3, 3 trebles in next 3 stitches, chain 4, fasten in 1st stitch of chain, turn.

2. One double and 6 trebles under 4 chain, chain 2, a treble in top of 3 chain at end of row, turn.

3. Chain 3, 3 trebles in space, chain 4, fasten in 2d of 6 trebles, turn.

Repeat from 2d row.



No. 9. By Leah N. Buhaker

No. 9. Chain 11, turn.

1. A treble in 8th stitch, chain 2,

miss 2, 1 treble, turn.

2. Chain 5, treble in next treble, chain 2, treble in 3d of chain, turn.

3. Chain 3, 3 trebles in 1st space, 13 in next, turn.

4. Chain 1, a double in each treble, turn.

5. Two spaces, turn.

Repeat from 2d row, fastening last of 13 trebles to 8th double of preceding scallop.



No. 10. By Leah N. Buhaker

No. 10. Make a strip of hairpin insertion the length desired; or, if preferred, use featheredge or battenberg braid, with picoted edge.

1. A double in loop (or picot), chain 1; repeat.

2. Chain 6, miss 4 stitches (or 2 loops), fasten in next; repeat.

3. Ten doubles in 1st loop, 5 in next, chain 6, turn, fasten in center of preceding loop (between 5th and 6th doubles), turn, fill with 10 doubles, 5 doubles in the unfilled loop, to complete it, and repeat. Picots may be added, if liked.

Continued from page 44

double into the middle of next bud, turn, 6 doubles on the chain, chain 18, double into the 3d treble from stem of same bud, work a curve on 12 stitches of this chain, joining in the 3 adjacent curves with a diamond; chain 11, double into the middle of next bud, 6 doubles on the chain, chain 6). Repeat the part in

parentheses all along.

2. With right side toward you, 1 treble for each stitch of chain, and 1 on each stitch between the loops, thus; 1 on the double treble, 6 into loop, 1 on end of little bar, 6 before the curve, 1 into end of double crochet of curve, 2 into hole, 1 into end of double crochet of curve, 6 into hole, 1 into end of bar, 12 into loop, 1

into double, 6 into loop, 1 into double, 15 into loop.

3. Chain 1, miss 1, treble in next all around. Miss 5 at corners.

4. Two trebles in each hole.

Note: That the full medallion can all be worked separately and be put away loosely, the connecting medallions being added and joined when leisure and opportunity permit.

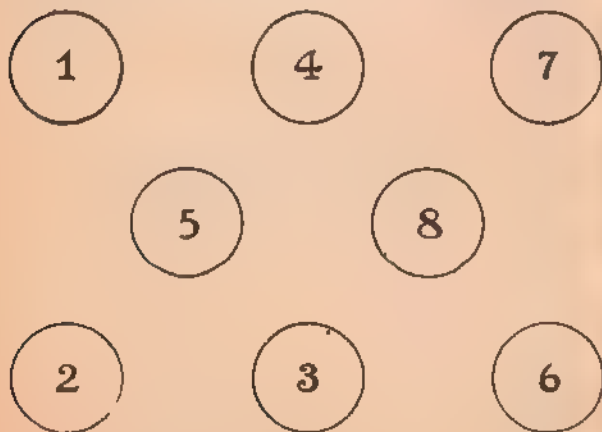


Diagram Showing Position and Order of Medallions in Allover Lace



Detail of Border

# ? " ? " ? " ? "Query & Quote"

The editor regrets that due to the large volume of mail received for this column, she is unable to reply personally to individuals. Please do not send stamped, self-addressed envelopes to the editor.

If we have the requested information we will print it in this column.

I think I can help several of the ladies who have written for patterns. I have 3 variations of Pineapple Lace, crocheted yokes as far back as 1910, 2 versions of Queen Anne's Lace, several versions of Monkey Lace, a large number of old time crocheted and knitted pot holders, and about 500 quilt patterns, most of which are very old. You can print my address, and tell the ladies I'd be more than glad to help with requests as I'd love the mail, and I'm sure they could keep me busy digging out patterns or directions for them. I live 10 miles from my nearest town, so don't go out much.

Mary A. Mersin, R 1, Copemish, Mich. 49625

Sometime in 1917 or 1918 I saw a scarf end (crocheted). It was used as a sofa pillow center, too. It was made of about No. 3 crochet cotton, either O.N.T. or Clark's. The lace was diamond, with a smaller diamond on either side. In the center of the large diamond was an Irish crochet rose in color, and green leaves. The end was lattice design done in ecru, finished with a small edging. I would recognize it at once, but I can't make it without help. I don't have it clear enough in my mind to try making it. For years I've been trying to find this pattern. I have a number of patterns to share. Mrs. H.C. Schmidt, R 3, Box 75, Newfield, N.J. 08344

We hope Mrs. Schmidt is successful in finding the pattern she seeks. It sounds lovely.

Would like to see an old time edging combining pineapple and lovers' knot.

Helen Sharkey, 605 S.E. Roberts Ave., Gresham, Ore. 97030

In the September issue on page one, Ethelyn Guppy has an article and pictures of colonial mats. Would it be possible for me to order two oblong sets?

Mrs. H.S. Krause, 1005 E. Norman Ave., Las Vegas, Nev. 89104

We do not offer finished needlework for sale, nor do we sell stamped patterns on fabric, thread, yarn, or anything else of this nature. We are always glad to recommend sources of supply when we hear of them, and in the case of finished items, possibly one of our readers might be able to oblige.

I received this magazine as a gift, and find it one of the most informative magazines I have seen. I'm delighted with it. I have been looking for several years for a quilt pattern. It was called Sunflower or Sunburst pattern. Would you someday print this one? There were 16 print petal points.

Mrs. Alice McFadden, Box 57, Headquarters, Idaho 83534

I've located two different patterns called Sunburst, and they are both rather difficult. One of them can be found in Ruby McKim's "One Hundred and One Patchwork Patterns", which is now available in paperback, and the other pattern, which more closely resembles your sketch, is given in "The Standard Book of Quilt Making" by Marguerite Ickis.

We are always glad to receive copies of old or rare quilt patterns which readers may care to contribute for our reference files. Patchwork is a truly American folk art which we would like to see preserved for the benefit of future generations. If you have an old quilt in your possession, and can take the pattern from it, we hope you will share with other quilt enthusiasts. We'll try to print them as space allows.

I wonder if someone could help me find the company that made a doily stretcher board or tell me where I

could find one like it.

This board was made by Pinabord Mfg., Co., 4032 Lunt Ave., Lincolnwood, Ill. and I purchased it several years ago from Montgomery Ward Mail Order House. The number on the board is 889/98. The stretching of the doilies is done by a sort of T shaped pin.

I wrote to the above address and my letter was returned with notation "not there". I have checked the Chicago area books but cannot find this company listed.

I purchased a board on which the stretching is done by insertion of nails in holes but this does not do as neat a job as the above board does.

Any help would be appreciated, thank you.

Mrs. Adeline A. Martens, 404 Walnut St., Washington, Ill. 61571

In the June-July magazine, someone asked about Battenburg braid. Patterns and braid are available from Muriel N. Charney, 15-1 25 North Ave., Rochester, N.Y. 14626 Ethel A. Eaton, 5412 Northeast 24th Ave., Portland, Ore. 97211 also has patterns to sell. I have ordered the patterns and they are fine.

Mrs. L. Cunningham, Box 125, Republic, Mo. 65738

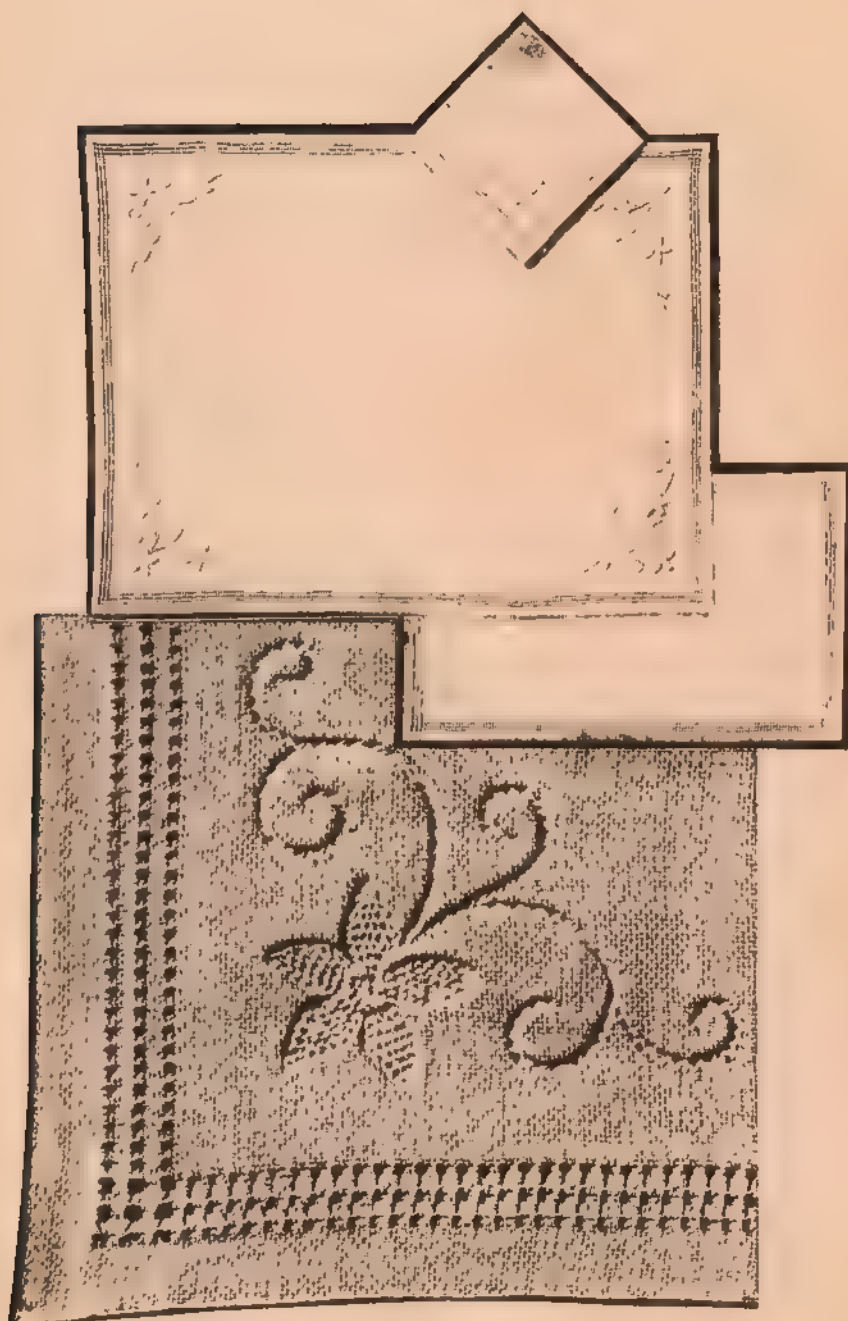
I am looking for some information on a lost art. A friend of mine wears a string of beads with the most lovely fragrance. When I remarked about them, she told me they were passed down to her from a great-grandmother. She knew only that they were made from melted wax combined with perfume, but could tell me nothing further. I hope someone can further enlighten me. Mrs. M. Leibick, 1902 W. 6th St., Brooklyn, N.Y. 11223

In our July, 1974 issue, we gave directions for making several types of scented necklaces, but none of them were made with wax. We do know, however, that sealing-wax was often used for craft work in earlier times, and we suspect that this was the type of wax used. We would, of course, welcome any further information.



# Little Linens, the Charm of Simple Things

By ELLEN MULLER



The luncheon set illustrated is a good example of "the elegance of simplicity". In this busy age, the

average woman has little time for elaborate stitcheries; things which require a vast amount of work and

care to make and keep are no longer classed among the essentials. But where ultra simplicity is matched by beauty of design and artistic treatment, as in the present instance, every woman is sure to enjoy providing a new set of linens for her table, or as a gift to a bride-to-be.

The decoration of this set may well be named Italian embroidery; although quite different in character from that usually so called, it is no less lovely in its way. The same creamy linen is used as for the work we have learned to know so well, with No. 40 linen thread, in balls, of the same tint. For the lines of Italian hemstitching, draw two threads one inch from the edge on each side, leaving the inch of linen all around - that is, beginning an inch from the edge of one side, clip the threads within an inch of the opposite edge so that the drawn threads do not cross the hem - leave four threads, draw two, again leave four and draw two, making three open spaces separated by two bars of four threads each. The hemstitching may be done in the usual way, so often described, working lengthwise, first one row and then the other, or it may be worked vertically, toward you, as follows: After fastening in, bring the needle up in the left space four threads down, pass up over these four threads, insert needle and bring it up four threads below to the right, crossing the bar diagonally at the back, insert four threads above and bring the needle up four threads below at the left, in the same place where it first came up; pass across the bar to the right, insert needle and bring it up four threads below to the left, which leaves you in position to repeat. For the second row or line, bring the needle up in center space, pass over the bar to the right, insert needle, bring it up four threads below, insert four threads above and bring it up four threads below at the left: repeat. Many workers find this method quicker and easier than the other, but there is no quarrel with any way of doing this very effective hemstitching so long as the result is good.

The dainty, five petaled flowers are really a species of applique, since the petals are caught to the material only at base and tip. Start at base of a petal with four button-hole stitches, worked from left to right and taken through the material; then take one long stitch

back to the first buttonhole stitch made, work one stitch in this first stitch and over the loose thread, not through the material; one stitch in each of following two stitches and two in the last stitch, or five buttonhole stitches in all. Make one row with six stitches and one with seven; then decrease, making one stitch less in each row until one is left at the tip or point; fasten to the material with two tiny stitches, and overcast the right side of petal back to center of the flower. Repeat for all the petals, and fill the center with five or six French knots. Figure 1 gives the working detail of the petals.



Figure 1

Italian outline stitch, or overcast outline, as it is sometimes called, is used for the curving tendrils or stems. This is very simple and gives a far richer effect than the ordinary outline stitch. Figure 2 shows the detail. First outline in the usual way, keeping the thread to the right of the needle; then turn the work and overcast, passing the needle under where the two stitches meet, and picking

up the stitches only, not catching into the material. This gives a twisted appearance, quite similar to couching, and is very effective.



Figure 2

This attractive luncheon set is of the favorite "three-in-one" variety, the place mat, holding the service plate, bread and butter plate, and cup and saucer or glass; this is eleven by eighteen inches, finished, and the motif used in each upper corner is the same as that in one of the twelve-inch napkin corners. The oblong centerpiece, nineteen by twenty-five inches, has three flowers in each corner motif, with the same curving stems, and all edges have the half-inch hem, which may be first turned and hemstitched, taking four threads at a stitch, or later hemmed by catching a single stitch between each two groups of threads of the Italian hemstitching, working toward yourself.

This same lovely, simple design may be used for table runners, a scarf or three piece set for sideboard or buffet, and for all pieces required for an entire set of dining room linens. Its possession is sure to prove a lasting source of pleasure.



## “ ” ? “ ” ? “ ” Query & Quote

This is a chance to tell you how much I enjoy your magazine. In your September 1973 issue the knitted baby bonnets are done on No. 17 or 18 steel needles. I can not find anyone in my area who sells these. Are they still available? I would appreciate any help you can give me in this matter.

Also please show more oval or oblong doilies in future issues as I love them and have some on all my tables. I'm glad people are coming back to doilies as I have never stopped using them.

Karen N. Torrance, 303 N. Brownleaf Rd., Hillside Heights, Newark, Delaware 19711

In the September '73 issue of this magazine, on page 17, a bedspread pattern calls for No. 17 steel needles. I have been knitting for 30 years, and have bone, plastic, and aluminum needles but no steel needles. Could you please tell me where I can purchase a pair of these needles, as I can hardly wait to make this bedspread.

Mrs. Charles Dotterer, Dotterer Rd., R.D. 1, Box 24, Gilbertsville, Pa. 19525

If someone can suggest a source for these needles (preferably by mail), a number of our readers will be grateful, as we have had many inquiries about the steel needles. One reader wrote that her husband had made hers from bicycle spokes. Double zero (00) aluminum sock needles may be used for No. 17 steel needles.

I would like to read something about the intricacies of dress construction of female costumes for the period before the 1930's, such as "how to apply lace to oddly pleated blouses, etc."

We'd be willing to bet that a number of readers would be interested in this subject and we'll be on the lookout for information.



# New Shades That Anyone Can Make

By HELEN GRANT

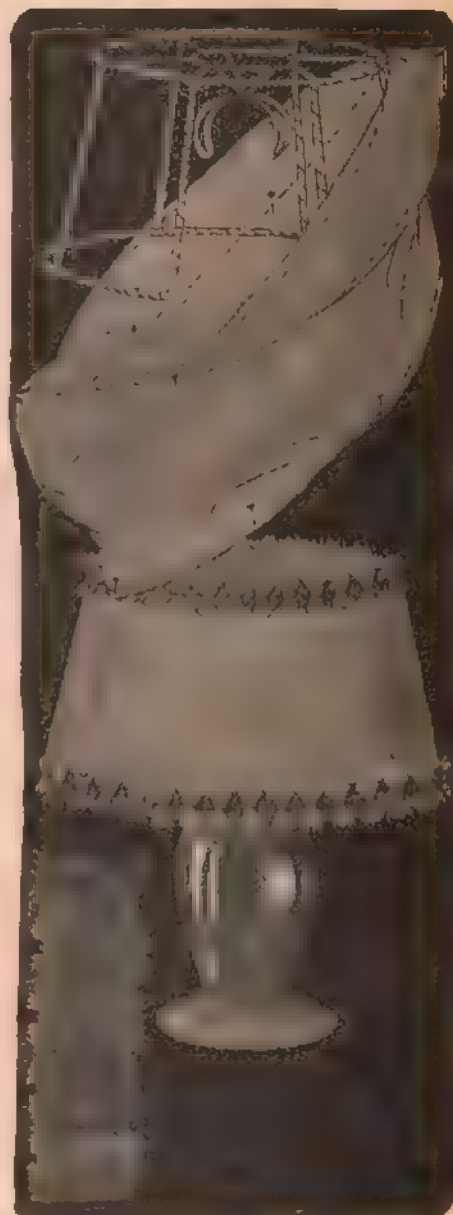


Decorative lamp shades have come to play an important part in the furnishing of the modern home. If well chosen with an eye to color-harmony, they lend distinction and add a note of cheer to the most simply furnished room.

At the top of the page, the simplest form of candle-shade is shown. The frame is first wrapped with mercerized tape, of the same color as the outside of the shade if possible. (1) Then a piece of material, one and one half times the circumference of the bottom of the frame in length, and two inches deeper than the frame in width, is cut and seamed up. (2) Count the number of spokes in the frame and divide the material into as many sections, marking at top and bottom with pins. Always place the seam over one spoke as it will not be so conspicuous when the light is on. Then turn top and bottom edges in about an inch, and run loose basting threads through them. Place in position over frame and pin sections at top and bottom. (3) Draw up your bastings to fit frame and sew through edges, catching firmly with linen thread to tape-bound frame. Stretch material as tightly as

possible; if it is loose fitting and puffy, it will be sure to look home-made. When the outer layer of silk is sewed into place, put in the lining, which, instead of being one and one half times the circumference of the lower part of the frame, is exactly the same length. (4) The next sketch shows the lining sewn into place, the stitches being on the top covering those used on the outside material. It may be a little difficult at first to pull the lining up neatly on the inside so that it fits smoothly around the wires that make the candle holder, and it may be necessary to slit the lining slightly. (5) Gold braid is used to finish the shade, being tacked on with as few stitches as possible. It completely covers all other seams. (6) This candle shade was developed in old blue taffeta, the lining being of flame-colored China silk. It is always best to use a warm color for a lining as this makes a pleasant rosy glow when the lamp is lighted.

More pretentious lamps often have interlinings, which give a richer effect and diffuse a softer light. The living room lamp shown is of wisteria-colored changeable taffeta, with a lining of gold China silk and an interlining of rose China silk. The rose silk is put on first, using the same method as described for the small candle shade. However, this is a larger shade with six spokes, so the material must be divided into sixths instead of quarters as before. Also the top is to be covered, as a view of so many wires would not be pleasing to the eye. So measure the width by counting the inches from top to bottom of the frame, adding to that the length of the small spokes at the top, with two extra inches for turning material in at top and bottom. The trimming used on this shade is a box-plaiting of blue taffeta and gold lining silk, which have been



picoted together. Plait as shown and stitch by machine through the center; then tack this plaiting to top and bottom of shade with small stitches. Three times the desired length must be allowed for the plaiting.

The dainty boudoir lamp, point d'esprit with blue dots over a lining



of rose China silk, would be suitable for a young girl's room. Its trimming consists of three picotéd ruffles of the net, put on one over the other at the bottom of the shade and one ruffle at the top. A bowknot of blue grosgrain ribbon is lightly tacked between the ruffles. Another bedroom lamp of old fashioned lavender checked silk gingham, lined with rose. Its top is covered with the silk and this is how it is done: Circles somewhat larger than the top of the shade are cut of the checked silk and the lining and basted together. After the other work is done, these are placed on top of the shade and stretched and pinned into place, then overcast all around. The raw edges are trimmed away, and the whole seam is hidden beneath a bias band of rose-colored taffeta, made just like bias tape. The lower edge of the shade is finished with a double scallop of rose taffeta, not ruffled but just full enough to allow a few slight gathers. It is held in place by a narrow black ribbon. The little lavender flower is stuffed with cotton, as shown in the sketch. Pat-



terns are also shown in the sketch for the green-silk leaves.

An attractive living room lamp shade is of tan georgette. Georgette always requires an interlining, as this material is so thin the spokes would show through without one. The interlining in this case is rose georgette, and the lining is rose China silk. It is made just like the other lamp shades, the only difference being that a double fold of tan georgette and, below that, a double fold of rose georgette, are applied to the lower edge of the frame. These folds should be absolutely plain, no gathers or fulness. Black and gold braid is used to hide the seams and finish the edges. The flowers are simply made of ribbon, just gathered and drawn up with a few stamens (which may be bought in the paper goods department of



any large store) inserted at the center. The bud is made in the same manner, only pulled in tightly at the top.

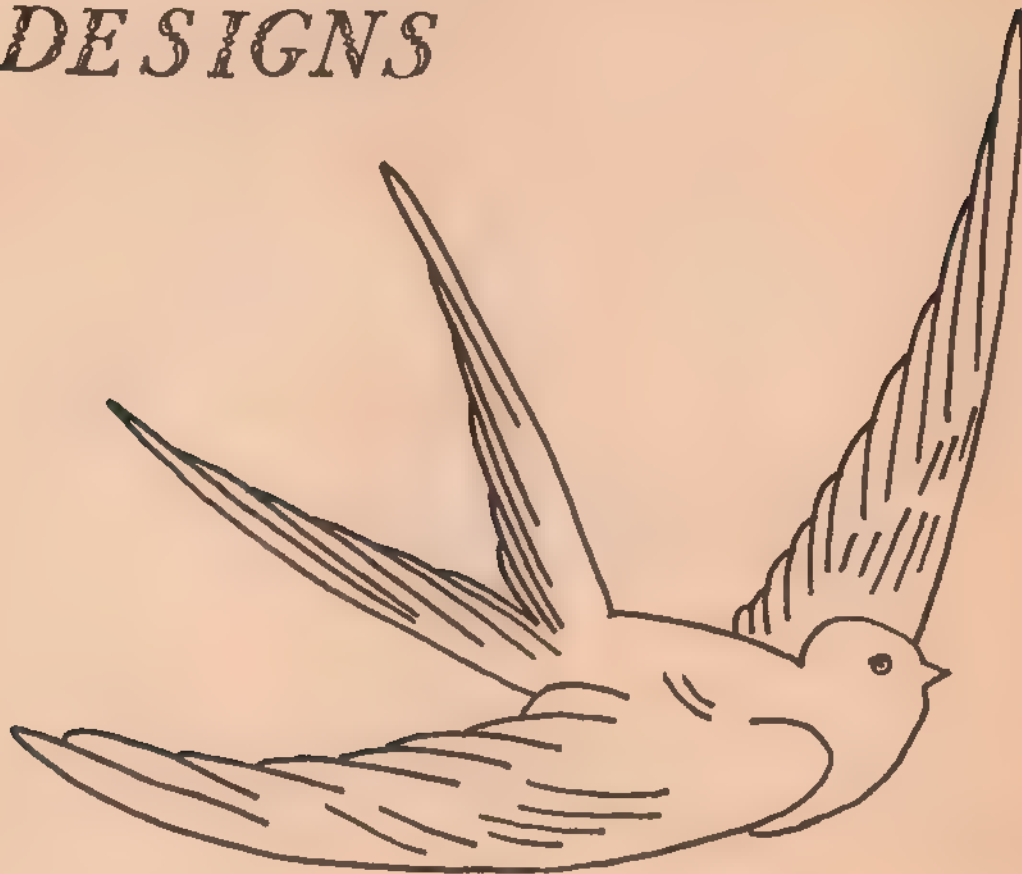
Parchment candle shades are very easily made by painting the design on a good grade of drawing paper in water colors. The paper is then saturated with linseed oil, put on by dipping a rag in the oil and dabbing lightly both upper and under surfaces. It may take several days to dry; if necessary, remove any surplus oil with a soft cloth. The oil gives a transparent parchment effect. Then cut the paper down to the required size and overcast the edge to the tape wound frame. Use gold braid for binding the edges. If a lacquer effect is desired, give the shade a coat of white or orange shellac.

A small parchment shaded lamp is shown. One does not need a regular frame for this, merely two oval rings of same size, the top one being fitted with an electric bulb clasp. A straight piece of paper is used for this shade, the seam fastened in the back with glue. A lamp shade in this oval shape is admirable for a small space; a pair on either side of the mantelpiece would look well.





# EMBROIDERY DESIGNS



# NEEDLE BOOKS



*The Butterfly in a New Role*



*A Dainty Flower-Basket*



*A Quaint Little Lady*

These diminutive cases, known as "Needle Books", require only scraps of soft colorful felt for covers, back and front, and just a touch of simple stitchery. Odds and ends of embroidery floss may be used.

All are fashioned after one model, whatever the design; there is a page or two, if you wish - of fine flannel, cut the same shape, but a little smaller than the felt, and the edges finished with spaced buttonholing; place between the covers, after doing the bit of embroidery on one of them, and catch all together at back or top, or as will allow the tiny container to be conveniently opened. As for designs, these may be multiplied indefinitely, once you have caught the idea, and there is plenty of enjoyment in new creations.

First, of the trio illustrated, we have a butterfly, the front of lavender felt, the back of green, and the flannel leaf buttonholed with two threads of pale green stranded embroidery cotton; the satin stitch spots on the upper wings are of orange or deep yellow, the lower ones of light yellow, the body of black and the French knots at the outer edge of light green. Dividing the wings is a line of running stitch in lavender; two tiny strips of the green felt, placed between front and back, represent the antennae, and the case is fastened at top and bottom, leaving the wings free.

Lavender and green felt are used also for the dainty little flower basket - always a favorite. The handle, base and curving top of the basket are defined by lines in outline stitch, using a rather deeper shade

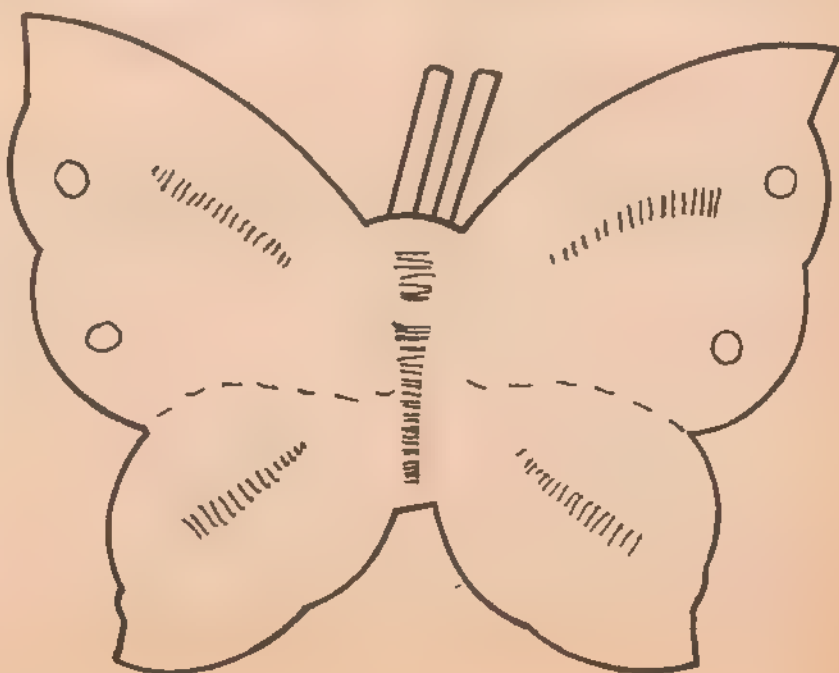
of lavender, four strands, or a single thread of similar size. There are loop stitch leaflets in two shades of green, and posies of French knots, yellow and red, each with a light green knot at center; and the basket is caught at the top and at base of the handle on one side, leaving the left side open.

And last comes a quaint little lady in a poke-bonnet trimmed with leaflets and French knots, and carrying a frilly nosegay, also in French knot posies. Bonnet and gown are cut in one piece, the front of green felt, the back of red, a trifle longer and with also the two diminutive feet which peep from beneath the little lace frill, representing the old-time petticoat; the needleholder of flannel is

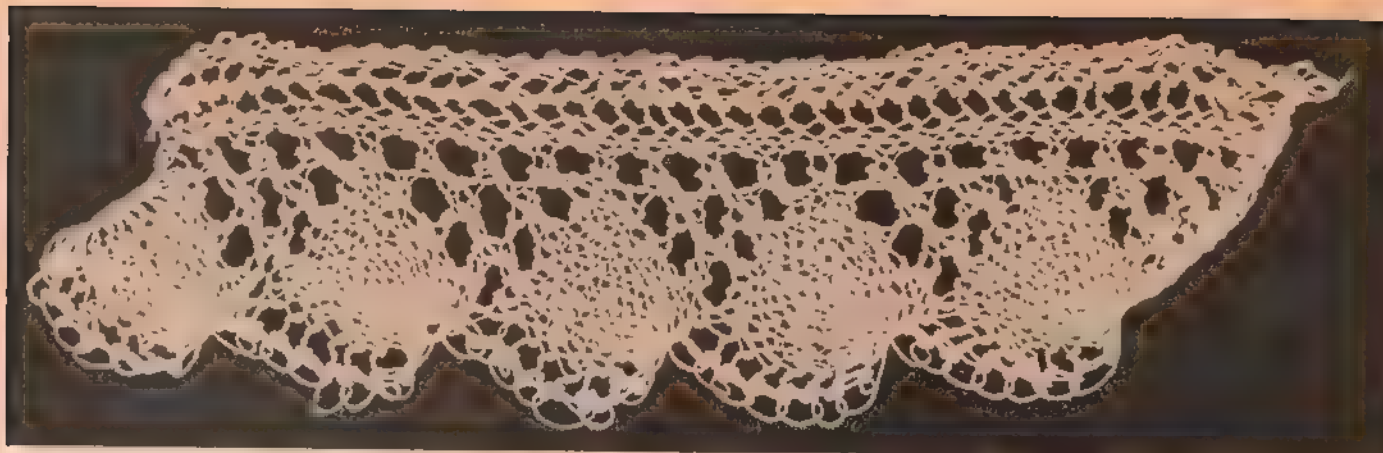
made as described, there is a cunning little bow with long ends, of the red felt, at the back of the bonnet, and the case is fastened also at the top.

The gift-box can hardly contain too many of these trifles, useful and as pretty as possible; they make the most charming envelope-gifts imaginable, to accompany a greeting card on any occasion, and may convey a personal touch that the card, however wisely chosen, lacks. Any small child, too, who is learning the craft of the needle, will take the utmost delight in making them; and they are the best of sellers at church fairs, since they are not only inexpensive but really worth while.

**Pattern continued on page 57**







A dainty lace edging made with size 30 crochet thread and No. 17 steel needles (or double zero (OO) aluminum sock needles).

## BELL LACE

### (A Very Old Pattern)

**Terms:** Fagot is over twice and purl two together. (The over twice is bringing the thread to purl position and then over again.)

**Narrow:** Is to knit two together. (Then for this pattern knit and purl on the next row in this over.)

To knit the 10 stitches together use a crochet hook of suitable size and carefully pull the thread through the ten stitches then close tightly with a chain one which is placed back on the knitting needle as the last stitch of row 15.

Using size 30 crochet thread and size 17 steel needles, or double zero (OO) aluminum sock needles, cast on

19 stitches.

Row 1: K 2, fagot, k 2, over twice, narrow, k 9, fagot.

Row 2: Fagot, k 11, p 1, k 2, fagot, k 2.

Row 3: K 2, fagot, k 14, fagot.

Row 4: Fagot, k 14, fagot, k 2.

Row 5: K 2, fagot, k 2, (over twice narrow) twice, k 8, fagot.

Row 6: Fagot, k 10, p 1, k 2, p 1, k'2, fagot, k 2.

Row 7: K 2, fagot, k 16, fagot.

Row 8: Fagot, k 16, fagot, k 2.

Row 9: K 2, fagot, k 2, (over twice narrow) 3 times, k 8, fagot.

Row 10: Fagot, k 10, p 1, (k 2, p 1) twice, k 2, fagot, k 2.

Row 11: K 2, fagot, k 19, fagot.

Row 12: Fagot, k 19, fagot, k 2.

Row 13: K 2, fagot, k 2, (over twice, narrow) four times, k 9, fagot.

Row 14: Fagot, k 11, (p 1, k 2) three times, k 2, fagot, k 2.

Row 15: K 2, fagot, k 15, k 10 stitches together (using a crochet hook). Pull up tightly and place the stitch on the needle.

Row 16: Fagot, knit 14, fagot, k 1.

Repeat rows 1 through 16 for desired length.

Mrs. John Dent Burnett, 1006 Mountain Lake Ave., Pearisburg, Va. 24134

Heavier lace is made of bedspread cotton using a size one (1) pair of six inch length aluminum sock needles or No. 13 steel needles.



# COLONY CLUB PINWHEELS



In the July (1973) Issue my letter was printed, along with a picture of a motif. I asked for the pattern, and have since received so many wonderful letters from so many wonderful ladies that it is impossible for me to answer each one personally as I would like to do. So, if I may, I would like to express my heartfelt thanks to all these ladies, and I am sending along a copy of the pattern to be printed in our magazine. It really is a beautiful tablecloth.

## Materials:

Best six cord mercerized crochet, size 30, big ball, 30 balls

Steel crochet hook, No. 10

Motif measures about 4 inches square. Tablecloth measures about 64x80 inches.

**First Motif:** Ch 6. Join with sl st to form ring.

**1st rnd:** -:- Ch 7, sc in ring. Repeat from -:- 3 more times.

**2nd rnd:** -:- Ch 6, 3 sc in next loop. Repeat from -:- 3 more times.

**3rd rnd:** Hereafter work in the back loop only of each sc throughout. -:- Ch 6, 3 sc in next ch 6 loop, sc in

next 2 sc. Repeat from -:- 3 more times.

**4th to 8th rnds incl:** -:- Ch 6, 3 sc in next loop, sc in each sc to last sc of this group (do not work in last sc). Repeat from -:- 3 more times. There are 15 sc in each group at end of 8th rnd.

**9th rnd:** -:- Ch 6, sc in next loop, ch 6, skip 1st sc of group, sc in next 13 sc. Repeat from -:- around.

**10th rnd:** -:- (Ch 6, sc in next loop) twice; ch 6, skip 1st sc of group, sc in 11 sc. Repeat from -:- around.

**11th rnd:** -:- Ch 6, sc in next loop, ch 6, 4 dc in next loop, ch 6, sc in next loop, ch 6, skip next sc, sc in 9 sc. Repeat from -:- around.

**12th rnd:** -:- Ch 6, sc in next loop, ch 6, 3 sc in next loop, ch 3, skip 4 dc, 3 sc in next loop, ch 6, sc in next loop, ch 6, skip next sc, sc in 7 sc. Repeat from -:- around.

**13th rnd:** -:- Ch 6, sc in next loop, ch 6, 3 sc in next loop, ch 10, skip the 3 sc, ch 3 and 3 sc, then make 3 sc in next loop, ch 6, sc in next loop, ch 6, skip next sc, sc in 5 sc. Repeat from -:- around.

**14th rnd:** -:- Ch 6, sc in next loop, ch 6, 3 sc in next loop ch 6, 4 dc in ch 10 loop, ch 6, 3 sc in next loop, ch 6, sc in next loop, ch 6, skip next sc, sc in 3 sc. Repeat from -:- around.

**15th rnd:** Ch 6, sc in next loop, -:- ch 6, 3 sc in next loop, ch 6, 4 dc in next loop, ch 14, 4 dc in next loop, ch 6, 3 sc in next loop, ch 6, sc in next loop, ch 3, sc in next loop. Repeat from -:- around.

**16th rnd:** Ch 5, sc in next loop, -:- ch 10, sc in next loop, (ch 10, skip 4 ch of corner loop, sc in next ch) twice; (ch 10, sc in next loop) twice; ch 10, skip ch 3, sc in next loop. Repeat from -:- around. Join last ch 10 with sl st to 1st sc. Break off.

**Second Motif:** Work as for first motif until 15th rnd is completed.

**16th rnd:** Ch 5, sc in next loop, ch 10, sc in next loop, ch 10, sc in 5th ch of corner loop, ch 5, sc in corner loop of first motif, ch 5, skip 4 ch of corner loop in second motif, sc in next ch, (ch 5, sc in corresponding loop of first motif, ch 5, sc in next loop on second motif) 6 times; join corners as before. Complete rnd same as first motif (no more joinings). Break off.

Make 16x20 motifs, joining adjacent sides at second motif was joined to first motif (where 4 corners meet, join the last 2 corners to joining of 2 previous corners).

## Edging

**1st rnd:** With right side facing, attach thread to the center st of any corner loop, ch 7, dc in same place, ch 5, -:- sc in next sc, ch 8, in next sc make dc, ch 6 and dc; ch 8. Skipping all joinings of motifs, repeat from -:- across this side of piece to last motif. Now work into joining of last 2 motifs, treating joining as an sc, and continue to corner loop of piece, ch 5, in center st of corner loop make dc, ch 4 and dc; ch 5, sc in next sc. Ch 8, and continue thus around, ending with ch 5, sl st in 3rd st of ch 7 first made.

**2nd rnd:** Ch 7, in loop make 4 dc, ch 3 and dc; ch 6, -:- 2 sc in next sc, ch 8, in next loop make dc, ch 3, 4 dc, ch 3 and dc, ch 8. Repeat from -:- all around, ending with ch 6, sl st in 3rd st of ch 7 first made.

**3rd rnd:** Sl st in loop, ch 3, 3 dc in same loop, -:- ch 5, skip 4 dc group, 4 dc in next loop, ch 9, sc in next sc, ch 9, 4 dc in loop preceding next 4 dc group. Repeat from -:- around, ending with ch 9, sl st in 3rd st of ch 3 first made. Break off.

Marilyn Dial



## KATE GREENAWAY Continued

illustrated verses, she showed it to her father who gave it to a friend, Edmund Evans. He was delighted with it and printed the little book. And so at last, success had come to her in her own imaginative work. She was astonished but even more surprised when the first edition sold twenty thousand copies. It was translated into French and German. The title - "Under the Window".

After this, there followed many enchanting little books and, would you believe, they sold for about a penny - English money. There was "Kate Greenaway's Birthday Book", "The Language of Flowers", "Marigold Garden", and many others. But her best work was the illustrations she did for Robert Browning's "Pied Piper of Hamelin". Her portrayal of the costumes of Medieval Germany were exceptionally true and beautiful. This was Kate's world, a land of children and a very real world, too. They rolled hoops and flew kites, they jumped rope and danced, they played tag and fished from bridges. It was a land of eternal spring and a charming world of long forgotten costumes. Now the clothes and hats were copied in all countries - England, Europe and America, and they changed children's fashions. The style and the delicate colors (rose-pink, pale-blue, apple-green, buttercup, lilac, and lemon) were called "Greenaway". Kate had arrived! She had started a new trend and her name had become a household word. She could follow her fancy, she could do as she pleased, she could draw the things she saw in her imagination. This was very important to her.

Her social contacts were widening, too. She became acquainted with many prominent people - Robert Browning, the poet Tennyson, and she was invited to Buckingham Palace by Princess Victoria (later Empress Frederick of Germany). Tea with the Princess! It frightened her. She met the Crown Prince. She told stories and drew pictures for the royal children. A fast friendship was the outcome and the Princess became her patron. But of all the interesting people and experiences, her meeting with John Ruskin and his friendship and interest in her work was the most important. He was her sternest critic. He said she must learn to draw - trees, leaves, feet. She spent time working in his lovely home and garden. There he continued to insist that she study - form, perspective, and color. Inspired and driven by him, she worked and worked to blend poetic fancy with fact.

With success came the imitators, a doubtful compliment if not an actual persecution. Her work was copied on everything, cheapening her fairyland, and she received no credit, either. She refused to part with the copyright but it helped very little. Ruskin went to London and delivered a lecture at Oxford to bring attention to Kate's work and that did make a place for her in the history of English art and, as he had hoped, it stopped, to some extent, the harm being done to her reputation by the very poor copies of her work.

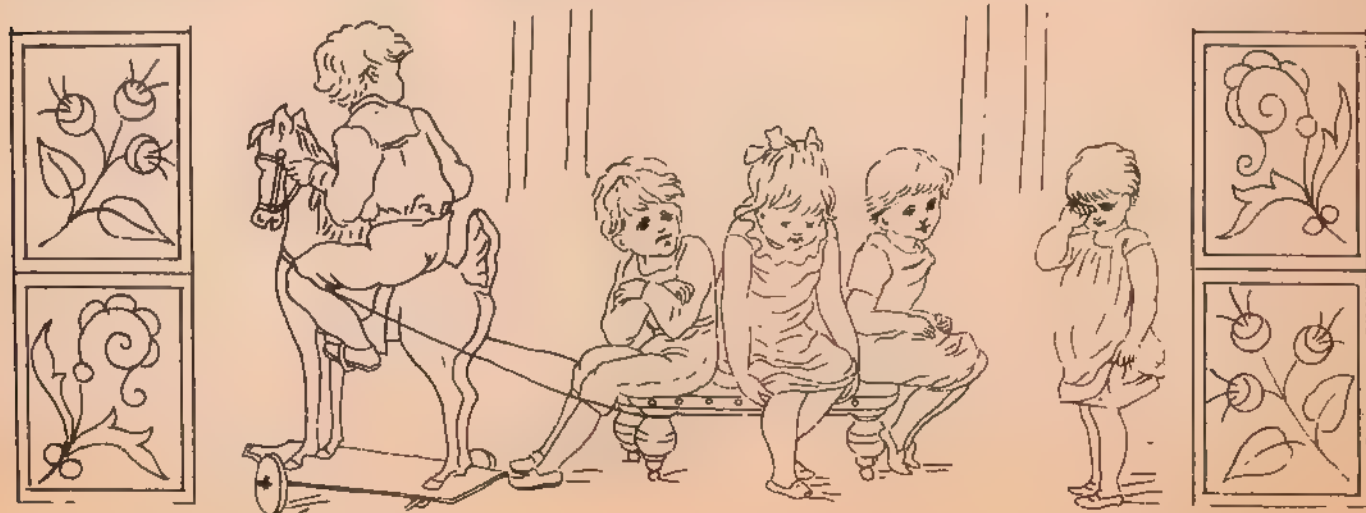
Then she moved to a new house especially designed for her and there, her family - mother, father, and brother - all lived with her. So she worked on and on for she still

needed money. She was a diligent worker, brooking no interruptions from breakfast at eight to lunch at one o'clock. She seldom went out to dinner - tea time was her visiting time. And she went to bed early. Honors continued to come. She was elected a member of the Royal Institute of Painters in Water-Colors. She had a one-man exhibit of water-color drawings at the Gallery of the Fine Art Society. She was in her rightful place with contemporary artists.

But the world was changing and she felt she was outmoded. People were finding her children dull and her drawings too delicate. So she began to paint in oil and to try her hand at portraits, which gave her much trouble - and she was tired. Time and death began to rob her of many friends and of her family. But her greatest sorrow was the illness which robbed her of Ruskin who was no longer able to write the daily letters which had given her so much encouragement and instruction and on which she had come to depend. She still wrote to him until his death, beautiful, gay letters every day, but she needed his letters and his help.

She was tired and in pain herself. She had what they called, acute muscular rheumatism. Demands for her work had disappeared and she was too ill to start anything new. At the very last, an offer came asking her to be editor of a children's magazine, but she was too sick to accept. She was only fifty-five on November 6, 1901 when she passed, very quietly, through that door into the beautiful garden she'd dreamed of since childhood.

Avis Churchwood



## DIRECTIONS FOR STITCHES IN CROCHET

Continued from page 53

**Chain (ch):** A series of stitches or loops, each drawn with the hook through the stitch preceding.

**Slip stitch (sl st):** Drop the stitch on hook, insert hook in work, pick up the dropped stitch and draw through. This is used as a joining stitch where very close work is wanted, or for "slipping" from one point to another without breaking thread.

**Single crochet (sc):** Having a stitch on needle, insert hook in work, take up thread and draw through work and stitch on needle at same time. This is often called slip stitch, for which it is frequently used, and also close chain stitch.

**Double crochet (dc):** Having a stitch on needle (as will be understood in following directions), insert hook in work, take up thread and draw through, thread over again and draw through the two stitches on needle.

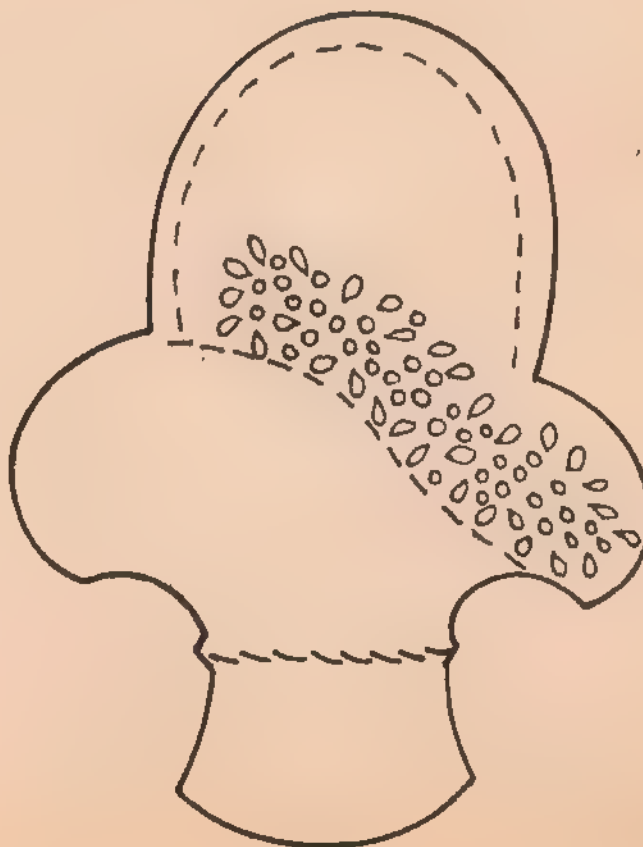
**Treble crochet (tr):** Thread over needle, hook through work, thread over and draw through work, making three stitches on the needle, over and draw through two, over and draw through remaining two.

**Half treble or short treble crochet (h tr):** Like treble, until you have the three stitches on needle; thread over and draw through all at once, instead of working them off two at a time.

**Long treble crochet (l tr):** Like treble until you have the three stitches on needle; thread over and draw through one, (thread over, draw through two) twice.

**Double treble crochet (d tr):** Thread over twice, hook in work, draw through, making four stitches on needle; (Over and draw through two) three times.

**Triple treble crochet (t tr):** Thread over three times, hook in work and draw through, making five stitches on the needle; work off the stitches two at a time, as before directed. For quadruple treble put thread over four times and proceed in the same manner; other longer stitches the same.





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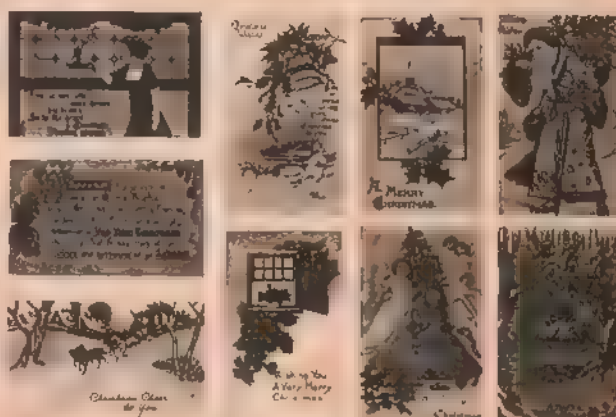
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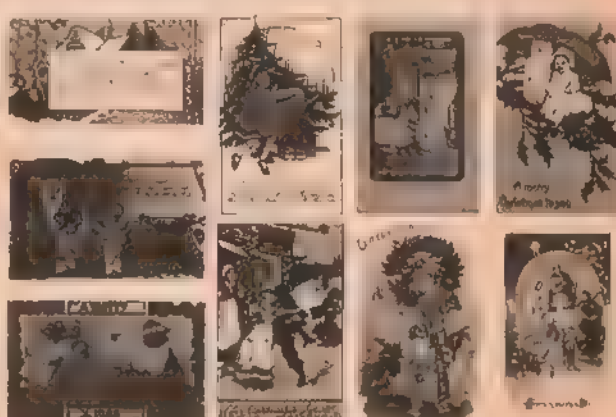
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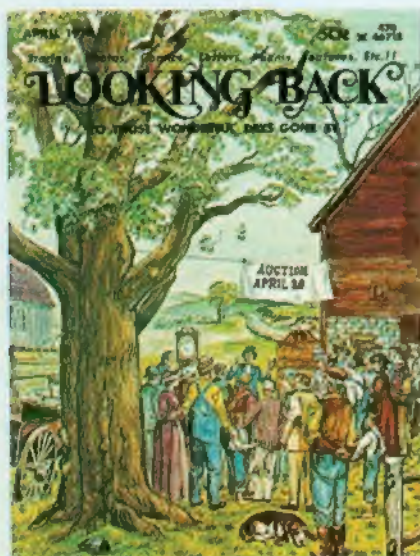
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- \* Faults
- \* She Felt of the Belt at Her Back
- \* In The Good Old Winter Time
- \* The Porter Brass Band
- \* Good Old Cinema Days
- \* Meditations On A Winter's Morning
- \* Was This The First Car Radio?
- \* A Pail With A Tale
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- \* My First Valentine
- \* Collecting Bottles
- \* What A Cheated Generation
- \* Your Father Is A Dirty Man
- \* Winter On A Kansas Farm
- \* In Those Days
- \* When I Was A Boy
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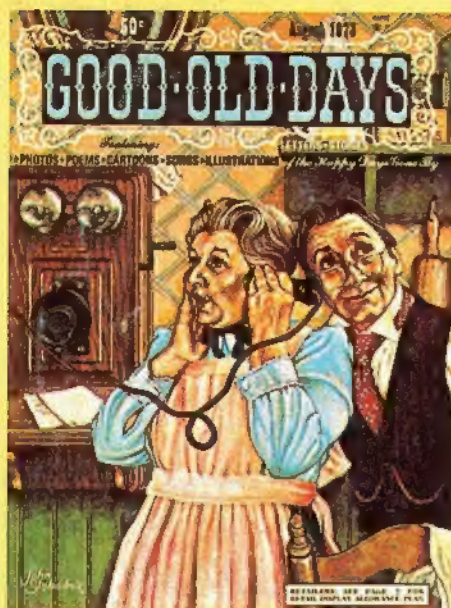
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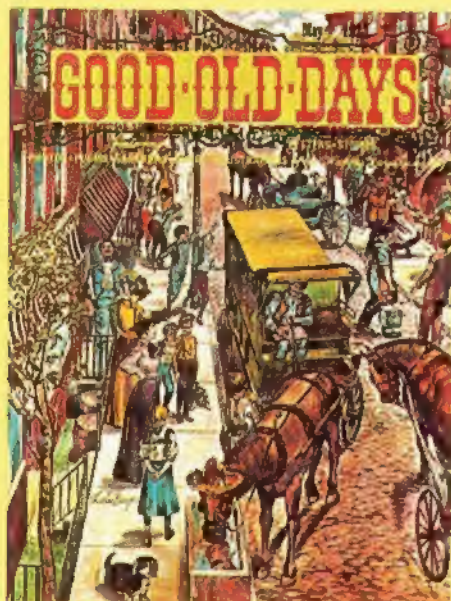
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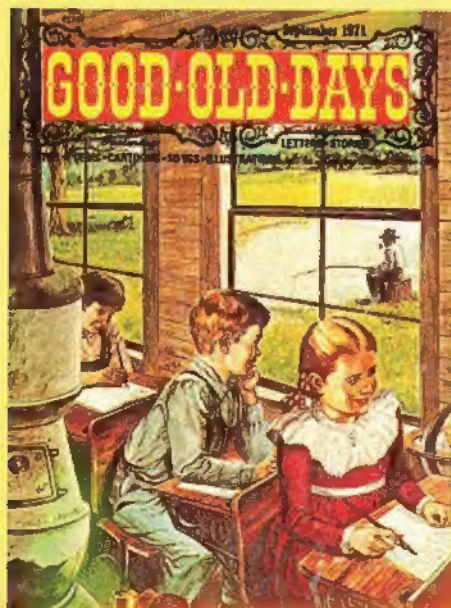
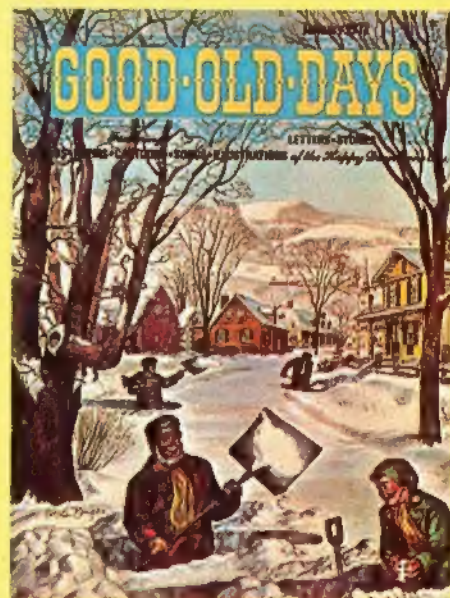
M.J.P.

West New York, N.J.



**JUST A FEW OF THE FEATURES  
PREFERRED DURING THE PAST  
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- Armistice Day of Long Ago!
- I remember Butchering Day
- Remember those Movie kids?
- Early 1900's Shoe Repair
- Looking Hollywood Way
- Growing Pains of a Country Boy
- My 5¢ nickel
- The Old Huckster Wagon
- Dry goods store — 1910 style
- Horse Hitching Posts
- Days of the Woodshed
- Bloomer girl
- Superstitions 60 years ago
- Straw ticks & feather beds
- They danced for 20 days
- Halloween Memories
- A little red schoolhouse
- Grandma what's a coalbin?
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